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CHICAGO
ISSUE

Chicago Takes Stock Of Its Rich Past

Concert and Opera Year Opens

What's New in Christmas Music?

OCTOBER 15, 1947
25 cents

EVELYN MacGREGOR, American Contralto

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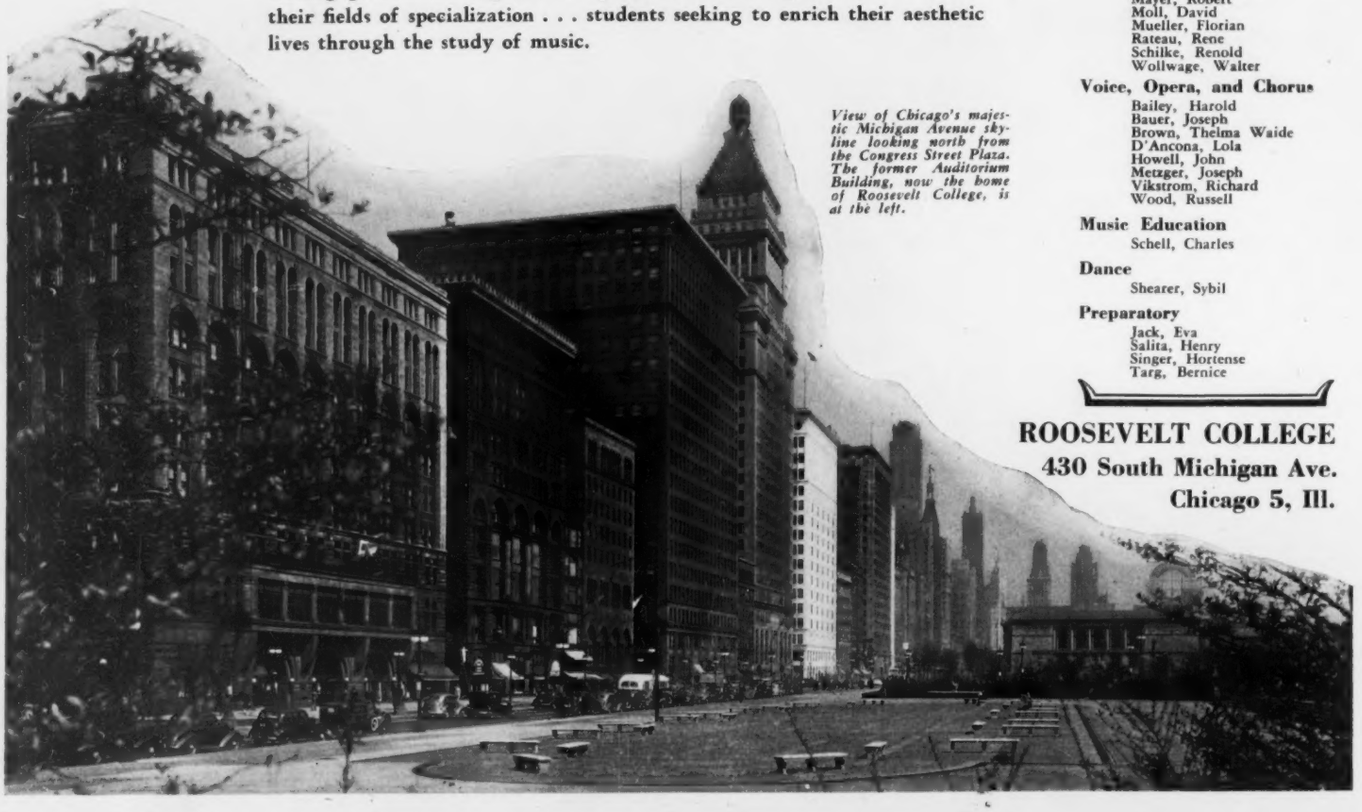

View of Chicago's majestic Michigan Avenue skyline looking north from the Congress Street Plaza. The former Auditorium Building, now the home of Roosevelt College, is at the left.

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Union and Educators in Compact

A significant agreement was signed in Chicago recently between union musicians of the country and leading educators' groups. This code of ethics is designed to iron out difficulties which had arisen in the relations between them. As is well known, the celebrated case of the National Music Camp, at Interlochen, Mich., whose groups were banned from the air waves by James C. Petrillo, head of the American Federation of Musicians, had created considerable controversy on both sides.

Signers were the presidents of the American Federation of Musicians, the Music Educators National Conference, and the American Association of School Administrators. The purpose of the agreement was to clarify issues pertaining to public appearances, broadcasting, and recording for educational purposes by school music organizations.

• • •

The action was the result of a considerable period of discussion among the leaders of the various groups, and the principles embodied in the agreement were determined in a meeting called by Representative Carroll D. Kearns in his office in the House Office Building in Washington on July 22. Those at the Washington conference were: Luther A. Richman, Richmond Va., president of the MENC; John C. Kendel, Denver, Colo., first vice-president of the MENC and chairman of its Committee on Professional Relationships; Superintendent W. H. Lemmel, Baltimore, Md., representing Herold C. Hunt, Chicago, president of the American Association of School Administrators; Mr. Petrillo; and C. V. Buttelman, Chicago, executive secretary of the MENC.

The basis for the discussion was the code which has been in operation for a number of years in several states under the authority of the state affiliate organizations of the MENC and the state conferences or associations of the AFM. Reports issued from the Washington meeting by Representative Kearns, who was also present at the later signing in Chicago, indicated a complete unanimity of purpose and agreement in principle, and the result was the joint signing of the statement or code which had been previously approved by the executive committees of the MENC, the AASA and the AFM.

• • •

The principles agreed upon in the code are covered in general in the following statement jointly released to the press:

(1) That as a matter of long-standing policy the MENC encourages public appearances of student groups for educational purposes or community services, but in no capacity not strictly within the realm of such purposes or services, and under no circumstances when such performances interfere with the employment of professional musicians.

(2) That the American Federation of Musicians, which includes in its membership many music educators, desires to cooperate in every way possible with the field of music education and does not desire to handicap the essential educational activities and community services of school music departments.

(3) That copies of the code agreed upon will be distributed by President Petrillo to the heads of all locals and other officers of the American Federation of Musicians, and that similar distribution will be made through the official channels of AASA and MENC, the latter including mailing to principal officers of all local, state, division and national units.

(4) That every effort will be made to secure the cooperation of music educators, professional musicians and the press in carrying out the spirit and principles of the code with the understanding that the joint committee, representing MENC, AASA and AFM, will convene again after a period of one year to review the results to date and to take such further steps as may be advisable in continuing and extending the mutual understanding and cooperative relationship.

ON THE TOP OF THE WORLD.
Robert and Gaby Casadesus on vacation in Switzerland, following a summer teaching 30 pianists at Fontainebleau Conservatory in France. Mr. Casadesus played at the Edinburgh Festival on Aug. 27, and, before returning to America at the end of December, will give concerts in Switzerland, Holland, Scandinavia, England and France.

"The Music Educators National Conference is the music department of the National Education Association, and collaboration in this development with the AASA, representing the school administrators, is a logical, even necessary, procedure," stated C. V. Buttelman, executive secretary of the MENC.

Summing up, Mr. Buttelman remarked that "generally speaking, throughout the United States members of the music education profession have always had most cordial and cooperative relations with the musicians' unions," and that about all the code does "is to set forth in rather simple terms tenets on which have been based the long-time understanding . . . and cooperative relationships . . . essential in all enterprises contributing to the total community life."

Nevertheless, it seems a forward step in the relations between professional musicians, music educators and students. It is evidence that musical life in this great country CAN be organized in such a way as to leave room for both the professional and the amateur—for the latter has an important part to play, if our development is to be wholesome and productive.

ON THE COVER

Evelyn MacGregor, young American contralto, is a regular featured star on three top-ranking radio music series, makes many guest artist appearances in opera and is frequently heard in oratorio and concerts. She has sung for five consecutive years on Waltz Time (NBC, Frids., 9:30 p.m., EST), and for approximately the same time on two other coast-to-coast programs, Melody Hour (CBS, Tues., 7:30 p.m., EST) and The American Album of Familiar Music (NBC, Suns., 9:30 p.m., EST). Through these broadcasts, she is also well known to radio audiences in Canada.

Born in Pittsfield, Mass., Miss MacGregor has been before the public since she was a child, making her first appearance at the age of three. Her first operatic role was in Cavalleria Rusticana at the Brooklyn Academy of Music. Then she toured the larger cities in the United States and Canada in concerts, oratorio, and as prima donna contralto with the New York and San Carlo Opera Companies. (Photo by Bruno of Hollywood.)

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Sixty-Eighth Year
October 15, 1947

THE MUSICAL PARADE: By the Staff

REHEARSING LOUISE IN PARIS

before assuming the role with the San Francisco Opera Association in its present season is Dorothy Kirsten, soprano of the Metropolitan Opera. She is shown working with Maurice Faure, of the Metropolitan's musical staff. Miss Kirsten also was coached by Gustave Charpentier, composer of Louise. Rumor says she may do it with the Metropolitan as well.

TONAL TATTLING.—Helen Jepson and Guy Lombardo's Orchestra heard at the opening game of the World's Series, but disappointingly—considering some of those home run hits—not in Over the Hills and Far Away. . . . Honors for Italy's veteran composers include revival of Umberto Giordano's Siberia at La Scala as homage to his 80th birthday. . . . AGMA and League of Grand Opera Producers agreed on basic standard contract, but without clauses restricting foreign artists. . . . Cables said Astrid Varnay's first Brünnhilde in Götterdämmerung on any stage (at 29) won a long standing ovation at Teatro Colon in Buenos Aires. . . .

The "Back to School" movement is under way. Risë Stevens gave recital at Adelphi College, Garden City, N. Y., to help found scholarship for music study. . . .

Maurice Abravanel, conductor of Utah Symphony, and Mme. Lucy Carasso de Menasse, formerly of Paris, wed Sept. 20 in Richmond, Va. As were Flora Ellen Burton, acting dean, and Arthur H. Larson, secretary-treasurer of Eastman School of Music, in Rochester, N. Y. And Mary-Louise Robertson and Joseph Austin Whitmore, Musical Courier's Canadian representative, in Toronto. Good wishes to all and sundry!

• • •

Great doings at Abraham & Straus, Brooklyn, N. Y., dept. store last month, when Lawrence Tibbett was seen "rushing about, excitedly clutching a silver coffee urn," according to a publicity release. Reason: Fourteen prominent men were exhibiting table settings at the public opening of the "Departments for Better Living" and "were not taking their jobs lightly." Donald Dame, "Met" tenor, supplied Hallowe'en setup called "Be-Witching." Prize exhibit was probably table setting for two titled "Forever Amber." . . .

• • •

The passing of Fiorello H. LaGuardia, former Mayor of New York, who was the son of a bandmaster and himself conducted marches in public concerts on occasion, leaves a void too in the melody world, where he was a keen patron. (Town Hall had announced a lecture series on politics by him this winter.)

Many will recall the appearance of the then Mayor and the late Grace Moore at the Stadium concerts several summers ago, when he awarded her a certificate of merit for war work, and she presented him with a kiss. . . . Neither will be soon forgotten.

• • •

Allied Arts Center of Los Angeles is founding orchestra of 35 players from radio and film studios, led by Wesley LaViolette, with Toscha Seidel as concertmaster, to try out new works. . . .

Elevations in the French Legion of Honor—Commander to Jacques Thibaud; Officier to Charles Muench (formerly a Chevalier), and Chevalier to Wilfred Pelletier. . . .

N. Y. City Center added some 333 new seats in the second balcony. . . . Palestine Philharmonic will give world premiere of Guenthal's Exodus, and reports that during the past year 135,000 attended 157 concerts of the group. . . .

Something relatively new in artist sponsorship in a Citizens League for Tom Paige, recently incorporated in Jersey City, N. J., composed of 45 friends and neighbors of that former GI, now singing in Call Me Mister. . . .

• • •

Composers whom she aided with her modern song programs are mourning untimely demise of Janet Fairbank, Chicago soprano. . . . John Beek, Holland concert manager, awarded rosette of French Legion of Honor, for work on behalf of French music. . . . U. S. Army says it can't provide special accommodations and permits to trade at PX stores for any young American singers chosen by audition for the Vienna Opera. . . .

• • •

Lev Shorr, head of the piano department of the Academy of Music of San Francisco, was reviewing major and minor scales with a pupil, a little girl of six. He asked "Can you play an E major scale without any mistakes?"

She could and did.

Then Mr. Shorr said, "Now play me an E minor scale."

The little girl hesitated, then asked, "With or without mistakes?"

• • •

Petrillo plans to lift the ban on the Continental FM Network broadcasts of the Rochester Civic Orchestra. . . . The Yehudi Menuhins' divorce at Carson City, Nev., on Oct. 2 was surprise to music world. . . . Gustave Becker is celebrating his 70th year as a pianist, teacher and composer. . . .

• • •

PROSPECTING DEPT.—Ojai Valley Festival, in California, has announced first full-length program for May and June, 1949, to celebrate centennial of discovery of gold.

• • •

Menuhin, in Berlin concert t'other day, told audience "for him there were no races, only people"—a sentiment that the world should adopt very soon, or there will be that inevitable explosion. . . .

• • •

Peggy Glanville-Hicks, Australian composer, returned to the U. S. aboard the US Lines troopship Marine Merlin, after covering the ISCM Festival in Copenhagen for Musical Courier, and a visit to Vaughan Williams, whose pupil she was, to orchestrate a cantata she wrote last year. (Apropos of the voyage back, she reports "travelling without priorities is still full of ambushes."

• • •

Writer in New York Times Sunday music section advises recitalists to act as if there were no reviewers in the hall. Sometimes, there virtually aren't. . . .

• • •

GOSPEL TRUTH: Mrs. Robert M. Stults, 85, widow of the composer of the song, The Sweetest Story Ever Told, and allegedly its inspiration, passed away recently in West Chester, Pa. He died in 1933 but the song didn't. It has sold more than a million copies over three generations and as a matter of fact helped bridge the sugar shortage. . . .

• • •

An anecdote about Mendelssohn tells that on one of his London visits he played at the home of the Prussian Ambassador, and a dowager so far forgot herself—while he was playing the adagio of the Moonlight Sonata—as to open and close her fan to its rhythm. He finally repeated the last measure in arpeggios again and again, following the noise, until she desisted!

• • •

METRONOME

(Terza Rima)

When Spring's advancing, dancing on the hill,
Vivace marks the timing, sets the pace
Of bird's bright wing and rush of rill.
The Summer fields, with no disturbing trace
Of hurry, glide and wave *adagio*,
In warm, serene and tranquil time and space.
In Autumn's purple haze and golden glow
A vagrant, beauty-drugged *rubato* steals
The time gay Spring made up in hurrying so.
Staccato, presto Winter stamps his heels
Until beside the warm fire, drowsy, slow,
A *largo* fast in sleep each eyelid seals!
Has Nature made a metronome to show
The seasons' tempi as they come and go?

HULDAH JANE KENLEY.

• • •

A headline says, "——— Network Will Ignore Petrillo." That is something a great many people have long been trying to do—unsuccessfully.

• • •

Apparently, ballet is not all a matter of fouettés, etc., as recent damage suit between impresarios revealed. There's keener competition for good dancers today than at college during fraternal rushing season. But then—some of these choreographed symphonies have people rushing practically all the time.

• • •

Carnegie Hall is having its first liquid bar—though it has seen many a musical one since 1891. It boasts a modern cocktail lounge, formerly the art gallery, but now providing gullet instead of optical refreshment. Which prompts Rhyming Rafe to remark sadly (to the tune of the Brindisi from Hamlet):

How dear to my heart are the scenes of abandon
In purlieus lately hallowed but to Mozart and Gluck!
Though cocktails and fizzes may beckon at random,
I prefer the sweet gurgling of Beethoven's brook!

SOCIAL NOTE.

Mr. and Mrs. Massimo Freccia at the Coq Rouge in New York. Besides his regular season as conductor of the New Orleans Symphony, Mr. Freccia will conduct the NBC Symphony in October. (Photo by Otto F. Hess.)

CHICAGO TAKES STOCK OF A RICH PAST

By ERNEST N. DORING

ERNEST N. DORING, violin authority and writer.

In the museum of the Chicago Historical Society there hangs, among exhibits contained in the Fort Dearborn Blockhouse (constructed of actual logs from the second fort of 1816), an old violin which is significant of early musical development in Chicago. Its one-time owner was Mark Beaubien, of Chicago's second permanent resident family.

Mark Beaubien and his brother Jean Baptiste, a pianist, were the musical leaders in the then little frontier settlement. Mark probably brought his violin with him from his native France; the piano used by Jean Baptiste was the very first to be brought into the locality.

Mark Beaubien was host of the Sauganash Tavern and "enhanced the gaiety of early days and nights in Chicago . . . as early as 1826, and later as a convivial citizen until his death in 1860." The violin was presented to the Calumet Club, subsequently to pass on to the possession of the "Old Settlers' Association."

Early Concert Life

The first concert on reliable record was given by the Old Settlers' Harmonic Society. This group functioned for only two years. The program of the concert presented Dec. 11, 1835, in the Presbyterian Church at Lake and Clark Streets, included the typical pot-pourris and variations popular at that day, some for violin solo.

Meanwhile the artistic circles of early Chicago were being further augmented. Julius Dyrenfurth, a violinist, came to the city in 1847. He is regarded as among the first to establish musical culture in Chicago, and so characterized by George P. Upton, the first music critic of the Chicago Tribune.

The Philharmonic Society was formed in 1850. Traveling artists came to perform more and more frequently. There was a steady influx of musicians in the Chicago area. Teachers found students avid in their interest; ensemble groups, varying in numbers of players and types of instruments, found many aspirants eager to participate.

Symphony Orchestra Founded

Gradual augmentation to the ranks of artistic performers on the instruments of the string family, as well as brass, woodwind and percussion, during the mid-nineteenth century, made possible the formation of important orchestral groups. Of these, international fame was quickly achieved by the body brought into being by Theodore Thomas. This great organization, founded in 1891 by Thomas, himself a violinist of ability, is today one of America's foremost symphonic bodies.

Originally called the Chicago Symphony Orchestra, the organization was re-named The Theodore Thomas Orchestra after the death of its leader in 1905. But later it reverted to its first title and, directed by the late Dr. Frederick Stock, who had been principal of the violas under Thomas, the Chicago Symphony Orchestra has maintained every tradition of high artistry. Under the baton of Désiré Defauw subsequent to the passing of Dr. Stock, its record of performance has been to audiences that have taxed the capacity of Orchestra Hall. A new conductor, of wide previous experience, Artur Rodzinski, is to take over with the season of 1947-48 to direct the destiny of the organization.

A number of other symphonic and lesser bodies receive ample moral as well as financial support from the music lovers of the community. Particularly worthy of mention as an artistic aggregation, the Woman's Symphony Orchestra of Chicago is noted for high accomplishment, and the Chicago Business Men's Orchestra (under the baton of George Dasch) is unexcelled, in its category, by any other in the country.

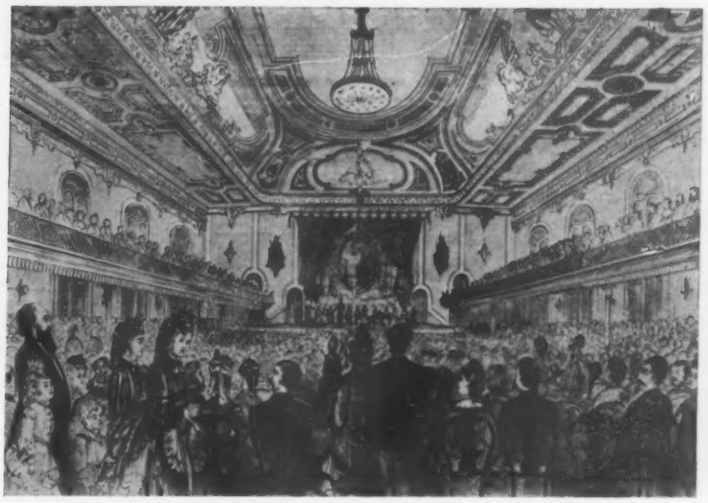
Native and other string players of national importance who have been concerned with Chicago's musical development provide a glorious page in the roster of artists of the string choir. To mention a few (in alphabetical sequence), some no longer with us, there come to mind: Michael Banner, Max Bendix, Herman Brandt, Herman Diestel (cello), Harry Dimond, Meinhard Eichheim (cello), Clarence Evans (viola), Jacques Gordon, Adolf Hartdegen (cello), Victor Herbert (cello), S. E. Jacobsohn, Hugo Kortschak, Edmund Kurtz (cello), Bernhard Listemann, Mischa Mischakoff, Daniel Saidenberg (cello), Albert Spalding, Theodore Spiering, Bruno Steindel (cello), Alfred Wallenstein (cello), and Adolf Weidig (viola).

Schools and Pedagogues Abound

Many famous names appear among those who in some measure or other contributed to Chicago's advancement as a center of music pedagogy. Some already named share in the honor. Others include eminent personages who in addition to lending prestige to Chicago's teaching fraternity are known as soloists on their instruments, orchestral directors and heads of departments in major institutions. Such were (and are): Leopold Auer, Richard Czerwonky, Ludwig Becker, Frederic Frederiksen, Henri Karol Hayza, Hans Hess (cello), P. Marinus Paulsen, George Perlman, Leon Sametini, Emile Sauret, Henry Schradieck, Otokar Sevcik, Arcule Sheasby, Eric Sorantin, Paul Stassevitch, Cesar Thomson, John Weicher, Scott Willits, and others.

String instrument departments have long been important factors in elementary, high schools and colleges of the Chicago area. Some of these maintain orchestras; several, highly efficient, completely rounded symphonic bodies. Northwestern University has long had its own symphony orchestra which, at Evanston, presents fine concerts at stated intervals during the season.

A number of highly rated conservatories of music have existed for many generations, growing in size and importance with the city. To them, thousands of students annually flock from all parts of the country. The Chicago Conservatory has a record of ninety yaers of achievement; the Chicago Musical College, eighty years; the American Conservatory, sixty-one. And there are many other excellent music schools.



McCORMICK MUSIC HALL,
largest auditorium in Chicago up to 1885, was dedicated Nov. 13, 1873, with a concert by Wieniawski, the Kinkel Brothers, the Apollo Club (oldest existing choral group of Chicago) and local amateurs who presented a "fragmentary piece from Trovatore." (Courtesy Chicago Historical Society.)

Contributions of Music Industry

With the expanding musical field, the business of selling music and instruments grew to large proportions, and eventually brought to Chicago the first great American collection of old violins. Patrick Joseph Healy, a keen enthusiast on the subject of violins, and one of the founders in 1864 of the firm of Lyon & Healy, engaged the services of Jay C. Freeman, who succeeded in making the Lyon & Healy collection one of national importance. This distinction has since been maintained by other Chicago firms.

William Lewis, born in Devonshire, England, in 1837, mastered violin playing before his family settled at Milan, Ohio. He in time located in Chicago, as a violinist, and headed a string quartet and a trio which in their time were leaders in the Middle West. Associated with him was the cellist Meinhard Eichheim, an artist of high order, and Agnes Ingersoll, pianist, who had an international reputation. Mr. Lewis taught many pupils, among the most eminent being Maud Powell, one of this country's foremost exponents of the instrument.

One of the direct results of Lewis' wide following as a teacher was frequent selection of instruments for his pupils. He associated himself with an established music publishing firm, and soon thereafter founded his own business which, in later association with his son, Frederick C. Lewis (born at Chicago, Nov. 7, 1874), was to become known as William Lewis & Son. The firm now maintains one of the nation's most important collections of string instruments, known as the Lewis Collection. The present eminent status of the firm of William Lewis & Son is due to the untiring devotion of Reuben A. Olson who, for the past 49 years connected with the house and its directing head for a major portion of that time, is highly regarded as a leader in the national field of musical instrument merchandising. Carl Becker, outstanding American violin maker, associated with William Lewis & Son, is recognized as one of America's leading connoisseurs.

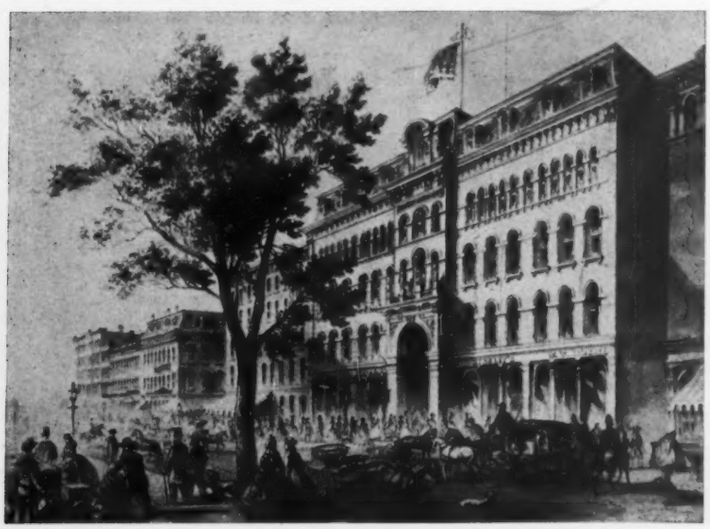
Chicago has the distinction, in the violin field, as a center of literature as it concerns the instrument. The unique work of the late Frederic B. Emery, "The Violin Concerto," holds precedence over all others for its complete coverage.

The author of this article has written a volume, How Many Strads?—devoted to the life and work of Stradivari. Both this book and the publication Violins and Violinists, founded in 1938, also edited by the present writer, are published in Chicago by William Lewis & Son.

Names mentioned in this article are, obviously, an incomplete listing; omissions must be understood to be without prejudice on the part of the writer.

(*See pages* 8, 9, 11, 22, 23, 36.)

THE CROSBY OPERA HOUSE,
object of the greatest lottery venture ever undertaken in Chicago, was a $600,000 structure of Athens marble, opened in 1865 and described then as "one of the finest buildings in America." For Uranus H. Crosby, this gift to Chicago cost his entire fortune. Leading Chicagoans came to his rescue and formed the Crosby Opera House Art Ass'n., offering 210,000 shares to the public at $5 each. Each received a handsome engraving and membership in the association. The grand prize was the Opera House itself, won by H. H. Lee, of Prairie du Rocher, Ill., and was sold back to Mr. Crosby for $200,000. The "Theodore Thomas Orchestra Troupe" was to have reopened the lavishly renovated Opera House on the evening of the Chicago Fire, Oct. 10, 1871. (Courtesy Chicago Historical Society.)



Midwest Instrument Industry Helped Build Art Life

AFTER THE CHICAGO FIRE.
The little frame church where Lyon & Healy transacted business as temporary quarters.

KIMBALL PIANO USED BY ADELINA PATTI
which she bequeathed to the W. W. Kimball Co. Examining the instrument are, left to right, William Wallace Kimball II, now president of the company, John R. Hattstaedt, head of the American Conservatory of Music; Loro Gooch, head of the Chicago Conservatory of Music, and Edwin L. Stephens, head of the Cosmopolitan School of Music

F. WIGHT NEWMAN (right),
for 35 years Chicago's foremost impresario, who brought to the city some of the world's greatest artists, is here shown with Leopold Godowsky, eminent pianist, who during his residence of a number of years in Chicago, was associated with the Chicago Conservatory.

By DOSHA DOWDY

No major theme has woven itself more importantly throughout the cultural life of Chicago than that of the piano industry, lending itself to the development of related music businesses such as publishing.

It was natural that a pioneer field so rich in its possibilities should attract men of calibre, with the spirit and perseverance to pursue their vision and to surmount vicissitudes. Such men as W. W. Kimball, Patrick J. Healy, Hampton L. Story, Clayton F. Summy, and William M. Gamble were and are numbered among Chicago's most honored and distinguished citizens and the founders of some of the great music houses of the world.

Kimball Co. 90 Years Old

Life was simple, earnest, when their stories began—yet who can deny that it was touched with romance? The W. W. Kimball Co. is celebrating its 90th anniversary—largely because a homesick New York State piano man, in 1857, found himself in eastern Iowa with instruments he could not sell, and traded them to a youth named William Wallace Kimball for some Iowa farm land.

Young Kimball, successful in the sale of the pianos, and finding the business much to his liking, moved within the year to Chicago, where he set up shop at No. 142 Lake St. The company's third move was to the Crosby Opera House. The silk hat gentry of the young and lusty city frequented the store, and soon Mr. Kimball became one of them, counting among his close friends Marshall Field, George M. Pullman, and John M. Farwell.

The great fire of 1871 soon enveloped the Crosby Opera House, and, of course, the Kimball store. The fire was still burning in other parts of the city when Mr. Kimball converted his home and barn into a warehouse and shipping room.

Following other moves, the present 18-story building, Kimball Hall, said to contain the greatest concentration of musical activity of any office building in the world, was erected in 1917. Besides Kimball wholesale and retail departments, the building houses numerous music studios, conservatories of music, and the famous Kimball Recital Hall, filled with music-lovers on many a night of the concert season.

Recognized as one of the great music industry establishments in the world, the Kimball firm claims among its outstanding achievements the making of over a million instruments (pianos, pipe and reed organs, phonographs). These include one constructed at a cost of $135,000—the pipe organ now installed in the Roxy Theatre, New York.

Lyon & Healy's Beginnings

In 1864, Patrick J. Healy and George Washburn Lyon were sent out from the Boston music publishing firm of Oliver Ditson & Co. They were prospecting for favorable locations for western branches, with the offer of being set up in business in the place of their choice.

It was to Chicago that they returned in May of 1864 supplied with Oliver Ditson's money, and their own enthusiasm and hope. Despite the discouraging aspect of a muddy, little country village with the ramshackle business section rising from the mire on stilts, and with uncertain flights of steps leading from one sidewalk to another, under a freshly painted sign "Lyon-Healy," the two Bostonians opened their doors, Oct. 14, 1864, at Clark and Washington Sts. Their shop was a small one, but business prospered rapidly, and in the spring of 1871, the two partners further increased the scope of their music service by absorbing the piano business of Smith & Nixon. With this acquisition, Lyon & Healy became the sole representative of the territory for Steinway & Sons—an association which continues to this day.

Spectacular innovations which mark the firm's history are the introduction of the first upright piano (up to this time, about 1871, only square and grand pianos had been seen there); the perfection of the Lyon & Healy harp (perhaps the only one being manufactured in the world today); the first to sell the first so-called "vertical" piano—the Haddorff Vertichord—and to introduce the electrical organ.

Story & Clark Saga

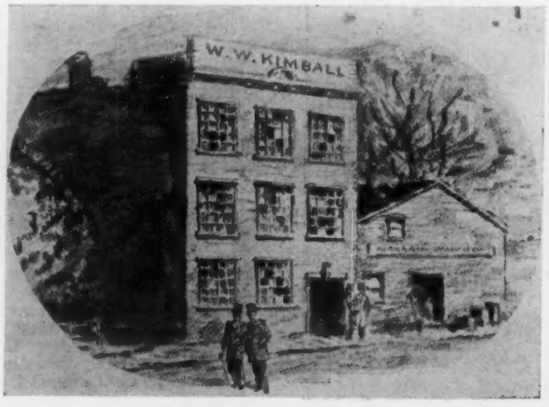
Hampton L. Story, who "more than a prophet, was a soldier, musician, teacher, builder of cities, merchant, manufacturer and pioneer," built his first piano in his native state of Vermont 90 years ago. Ten years later, Chicago claimed the distinguished firm; it remained here until 1902, when larger quarters were established at Grand Haven, Mich.

A visit to their plant reveals a lot of romantic activity. A clerk passes with special instructions for a shipment to a missionary in Africa; in another freight bay, a spinet is being readied for delivery to a lighthouse keeper and his family off the coast of Maine.

During the heydays of the branch stores (there were 43), one of Hampton's sons, the late J. E. "Bud" Story, was placed in charge of the Los Angeles unit. He became convinced that the one customer he needed to sell most was one "Lucky" Baldwin, a mining character with love of gambling who lived in

IN THE DOORWAY OF SUMMY'S
some years ago are seen, left to right, Emil Gunther (Schroeder & Gunther), Clayton F. Summy and William Lewis.

THE FIRST STORE OF W. W. KIMBALL,
in 1857, was located at 142 Lake Street, Chicago (old number).
(Photo by Kaufmann & Fabry.)



FOUNDER OF STORY & CLARK
in 1857 was Hampton L. Story, shown here as he appeared in Civil War uniform.

DIRECTORS' BOARD OF CHICAGO MUSICAL COLLEGE IN 1886.
Dr. Florenz Ziegfeld, its founder and first president, is seated at center. Others, left to right, seated, Bernhard Listeman, Dr. Louis Falk, and William Castle; standing, S. E. Lamberton, Hans V. Schiller, Arthur Friedheim, and A. Buzzi-Peccia.

JOHN J. HATTSTAEDT,
one of Chicago's music pioneers, founded his piano class, 1875, and 11 years later opened the American Conservatory, serving as first president till his death in 1931. He was then succeeded by Karleton Hackett and more recently by his son, John R. Hattstaedt. (Photo, Moffet Studio.)

Arcadia, Cal. Baldwin did not want a Story & Clark grand piano, nor any other grand piano, but he might be persuaded to play a hand of draw poker for one-double or nothing. By midnight, "Lucky" Baldwin was "out" five grand pianos. "Bud" was willing to settle for one. "I never welch on a bet," said Lucky, and the next day amazed neighbors saw five Story & Clark grands being squeezed into the Baldwin home!

Always a pioneer, Hampton Story, on a quail hunting expedition in 1894, on an island across the bay from San Diego, in California, envisioned the peninsula as a site for a great resort city. He and a friend named Babcock, his hunting partner, bought the tract of land, thereby laying the mental cornerstone for what was to become the Hotel del Coronado and the city of Coronado Beach. This development is said to have been the real starting point of the California boom.

The pioneer spirit of Hampton Story still prevails, as the second and third generation conducts the business, enriched by such a legacy of accomplishment.

Early Days at Summy's

Music publishing in Chicago was at a low ebb in August of 1888, when Clayton F. Summy, previously associated with Arthur Bissell in the piano business as agents for the Chickering Piano Co., opened his own business at 42 Madison St. Mr. Summy's broad education and music background served to make him a discriminating judge of the manuscripts submitted, and he never changed the original criteria he set for himself in deciding what should become a Summy publication. The firm became widely known for the excellence and diversity of its publications in the piano field, with secular chorus and church choir catalogue second in scope.

The Summy organization took root in the musical life of Chicago and maintained its offices in seven locations over the years, all within a few blocks of each other in the center of music activities. Mr. Summy's "eye" for a manuscript developed into discriminating choice of catalogues. A firm believer in helping contemporary American composers, he early took an interest in several who gave promise of success in writing for the teaching profession, particularly for piano. Such writers as Jessie L. Gaynor, Mrs. Crosby Adams, John Mokrejs, Buenta Carter, and Bernice Benson Bentley owed much to his enthusiastic interest just as he and the company owed much to their talent and energy.

Preston Ware Orem, Albert H. Foster, Roy C. Murphy, Lois Magoffin, Walter Heinrichsen, and Aloys Limbach are among the names that are familiar to the thousands who "ask Summy's."

At 79, Mr. Summy retired from active charge of the business and died the following year at his home in Hinsdale, Ill. Though reorganized under the guidance of John F. Sengstack and Dr. Orem, with Mr. Foster as head of the Chicago office, the Summy name, standards, interests and reputation still remain.

A Musical Gamble

William M. Gamble's "most embarrassing moment" resulted in establishing a nationally known business which has indirectly widened the field of music interest and participation.

The occasion of William Gamble's start was an early misfortune when, during a church service, he and Mrs. Gamble were singing Stainer's duet, "Love Divine." An otherwise good performance was turned into a comedy as they had repeatedly to retrieve dropped portions of the copy. The young singer had often before noticed the confusion of other musicians as loose pages eluded them, but now he decided he must do something about the "existing evil."

With his natural talent for invention, he evolved an idea whereby a machine could hinge each leaf of music with benefit of assurance against lost pages. Thus, in 1909, the foundation was laid for the present Gamble Hinged Music Co. In addition to selling music of all publishers, over a million copies of music a year are "Gamble-ized" for customers. Thousands of other musicians "Gamble-ize" their own.

In spite of advancing years, Mr. Gamble, still in rhythm with his business, during the recent summer months completed a new machine for binding octavo choral music.

Such are some of the founders of Chicago's leading musical firms. One feels confident their enterprise will long continue to inspire their descendants.

Famed Auditorium Building Houses Roosevelt College

Chicago

A blend of the old and the new—the glamorous tradition of the past and the pulsating life of the present—that is Roosevelt College in its new home, the former Auditorium Hotel and Theatre on Chicago's Michigan Boulevard.

The 58-year-old structure is noted not only for its architecture, which was a masterpiece of the noted architects, Louis Sullivan and Dankmar Adler, but also for the parade of the famous who were luxuriously housed in the hotel and who thrilled audiences from the stage of the acoustically perfect theatre.

Roosevelt College in its two short years of life is noted, too, as an accredited institution of higher learning, with a strongly democratic flavor.

Noted Traditions Inherited

With the purchase of its beautiful old building, the college inherited many traditions in keeping with its major purpose; namely to provide equal opportunity to people of all races and creeds. There is the story, for instance, of how Theodore Roosevelt, then President of the United States, dined in the hotel restaurant with George Washington Carver—reputedly the first time that a President of the United States had publicly entertained a Negro. The use of the Auditorium by the College is fitting, too, in view of the fact that Booker T. Washington delivered from its platform an impassioned plea for racial tolerance in 1898. And it was here that Theodore Roosevelt broke with the reactionaries in control of the Republican Party in 1912 and delivered his stirring message, "We stand at Armageddon and we battle for the Lord."

When classes opened in the College's new home on Sept. 17, the laughter and youthful footsteps of 5,000 students could be heard in the lobby, the wide corridors, the rooms where former Presidents slept; on the grand staircase, in the magnificent library.

But inspiration did not come from tradition alone. Through the college's broad windows may be seen a view which did not exist when the Auditorium Association erected the famed hotel and theatre. The students view their "campus"—which is beautiful beyond the dreams of any "luxury" College.

Directly across Michigan Boulevard to the east are the Congress Street Plaza and Lorado Taft's bronze horsemen. Beyond is Buckingham Fountain and Lake Michigan. To the south is the Planetarium, Shedd Aquarium and the Chicago Natural History Museum where science students may do research. To the north, only two blocks away, is Orchestra Hall, home of the Chicago Symphony Orchestra. Here music school students may follow the scores of symphonies in the gallery. Also on the Avenue, three blocks away, is Chicago's famous Art Institute.

A Famous Theatre

The rarity of the materials used in the hotel, such as the Numidian marble and the carved woodwork, is only exceeded by the costly *décor* of the theatre. Although the Auditorium Theatre was known for its artistic beauty, it is even more famous for its exceptional acoustics.

John Schauer, Building Superintendent for over 30 years, was recently asked if it is true that if a pin were dropped upon the stage, it might be heard in the last row of the topmost gallery. Shauer smiled and said, "Not a pin, but a nail."

Although Sullivan and Adler brought many new features to the construction of the theatre, architects for the college remodelling, Perkins & Will, claim that such perfect acoustics are not only the result of fine architecture and engineering, but are also a gift from Old Madame Luck!

Joseph Creanza, Director of the Music School, has one great ambition—to see the restoration of the theatre.

Music School Program

Meanwhile, Mr. Creanza is going ahead with the development of a new and highly integrated program for the Music School. This School occupies the entire ninth floor. It is organized to give a sound musical education to students seeking to enter the musical profession and to students who have demonstrated some musical talent and who desire musical training. The Music School has an enrollment of approximately 700 students, including those working for professional degrees, professionals seeking further studies in their fields of specialization, and students seeking to enrich

(*Continued on page* 11)

RAPID TRANSIT IN 1915.
The photograph was taken at the Illinois State Music Teachers Convention in Bloomington, Ill. In the driver's seat is William M. Gamble, with Emil Gunther, Sr., to his right. Others in the picture are Thomas N. MacBurney (standing in the center) and Allen Bogen, organist, extreme right, rear seat.

CLARE A. JOHNSON,
Executive Secretary of the newly founded American Music Conference. "A non-profit educational organization, chartered in Illinois and backed by the leading divisions of the music industry," the Conference states that it "will seek to attract new millions to active enthusiasm for music, especially through more training in the schools. Several phases of the educational program will be directed at adults."

NEW YORK CONCERTS

City Center

Leonard Bernstein began his third season in the City Center series on Sept. 22 with the first American performance of Manuel Mahler-Kalkstein's Symphionoa Amamith and the rarely heard Second Symphony in C minor (Resurrection") by Mahler, using in the latter the Schola Cantorum Chorus and soloists Ellabelle Davis, soprano, and Nan Merriman, mezzo-soprano.

The Mahler No. 2 is a work which shows at the same time the youthfulness of the composer of that period and his spectacular gift for beautiful designs in orchestral massing and color. Undoubtedly, Wagner's influence dominates much of the thematic material but the magnificent skill employed in development and sustained power is Mahler's own. The work, however, is over-long.

Miss Merriman delivered her melodious phrases with luscious quality and fine sense of flowing line. One could have wished for a less abbreviated hearing of Miss Davis' lovely singing which soared with distinguished clarity over the ensemble. The Schola chorus sang, as always, well. Bernstein gave a fluent and expressive reading, displaying the resources of the group.

The opening Amamith Symphony is for the most part a charming and cleverly constructed piece, deriving much from folk music and dances, with pleasantly varied movements, rhythmically. There is some excessive use of dissonance, in contemporary idiom.

The audience stood, at the request of Mr. Bernstein, for a moment of silent tribute to the late Fiorello LaGuardia.

M. C.

Tourel Soloist in Mozart Program

Bernstein and the New York City Orchestra on Sept. 29 offered a delightful Mozart program before an almost capacity house (at its repetition next day there were lines of ticket-seekers). The admirable soloist was Jennie Tourel, who "stole the show" with the ease and artistry of her singing of three difficult Mozart arias—Deh, per questo instante (La Clemenza di Tito), Al desio di chi t'adoro (from the appendix to Le Nozze di Figaro) and the enchanting Zeffereti lusinghieri (from Idomeneo).

Bernstein opened the list with the overture to The Magic Flute, incidentally marking its 106th anniversary, and the Symphony No. 25 in G minor (K. 183)—both receiving a transparent, light but emotionally moving reading. The evening closed with his playing and conducting of the Piano Concerto in B flat major, a lively and musical performance, in which a few shortcomings may be attributed to his double role. The audience feted him warmly. H. W. L.

Carnegie Hall

Stevan Bergman's Pianism

Stevan Bergman introduced himself at his debut recital on Sept. 24 with a program of formidable proportions. A full house followed his playing with great appreciation, demanding many encores at the end of the official bill. He started with Mozart's Fantasie in D minor and Rondo in A minor, divulging at once his solid technical equipment and musicianship. The Bach-Busoni Toccata and Fugue in D minor gave him ample opportunity to show his dexterity and the power of his touch. Centerpiece of the first part was Rachmaninoff's rarely played Sonata, Op. 28. Here Mr. Bergmann understood how to find the right interpretative expression for the grandiose design of the work. Two pieces by Chopin (Prelude in C sharp minor and Barcarolle) opened the second half, played accurately but not too poetically. Brahms' Variations on a Theme of Paganini closed the program, with Mr. Bergmann surmounting rather successfully the tremendous technical difficulties. Ample applause rewarded his honest artistry. H. W. L.

LEOPOLD STOKOWSKI REHEARSING
for the opening concert in the 1947-8 season of the New York Philharmonic-Symphony on Oct. 9. The first broadcast of the ensemble took place on the afternoon of Oct. 12 over CBS. (CBS Photo.)

Etta Prince and Orchestra

Etta Prince, comely young lyric soprano, made her concert debut Sept. 25, supported by a 50-piece orchestra conducted by Mario Cortez. The lengthy program of arias of Mozart, Delibes, Boito, Puccini and Catalani, as well as the varied song list, was a credit to the singer's initiative and ambition but taxing for her present vocal resources. A pleasing quality of voice was evidenced and also a necessity for development of a smoother vocal line and a surer style of delivery.

The orchestra played effectively works including Goldmark's Sakuntala Overture, Malipiero's Cimarosiana and Respighi's Rossiniana Suite. M. C.

Ella Goldstein's Recital

Ella Goldstein, Palestinian pianist, who made an auspicious debut last season, on Sept. 30 played a program of massive weight which included the Beethoven Appassionata Sonata, Brahms' Variations and Fugue on a Theme by Handel, Chopin's Sonata in B minor the first New York performance of Poeme, by the Palestinian composer B. Rosowsky, and Islamey, by Balakireff.

The pianist re-emphasized the impression of spectacular technical skill and magnetic personality that won plaudits at her earlier appearance. There were contrasts of youthful angularity and warm brilliance, with emotional intensity relegated to a secondary place. She received enthusiastic approval from a large and demonstrative audience.

M. C.

Helene De Reszke with Chamber Orchestra

Helene De Reszke, soprano, accompanied by the New York Chamber Orchestra, Charles Adler conducting, was heard on Oct. 1. Arias by Bach, Haydn, Beethoven and Mozart and Verdi and songs by Chausson, Anis Fuleihan (first performance in New York), Debussy and the Voices of Spring Valse by Johann Strauss made up the vocal portion of the bill, with the orchestra adding the Overture to the World on The Moon by Haydn, Paisiello's Funereal Symphony, the Overture to Idomeneo by Mozart, Pastorale by Fuleihan, and the Overture to an unfinished Comic Opera by Saint-Saëns. Miss De Reszke though her vocal means are adequate, needs more training and self-assurance before she can successfully master such difficult tasks.

H. W. L.

Daniel Ericourt in Piano Readings

Daniel Ericourt on Oct. 2 was heard in his annual New York recital. His pianistic performance is always dependable. Ericourt takes no liberties with the fundamental intent of the composer, to superimpose his interpretive ego; invariably his readings are musicianly. If at times the virtuosic angle seemed to be stressed, it was sincere piano playing. This was the case even when there seemed a slight lack of color and romanticism. His program included four of Mendelssohn's Songs Without Words, Schumann's Novelette (Op. 21, No. 8), Prokofieff's Third Sonata, three Etudes by Debussy, Ravel's Ondine, Liszt's Sposalizio and Mephisto. The audience demanded extras. W. A. T.

Town Hall

Elizabeth Kaboolian Sings

Elizabeth Kaboolian, in a program of Bach, Spontini, Rubinstein, Chausson, Casella, Malipiero, Pizzetti, Edmonds, Dougherty and Armenian composers on Sept. 17 sang to a full house. Miss Kaboolian's voice has a naturally rich low register and her interpretations were thoughtful and appropriate. Her stage presence is attractive and easy. Nathan Price provided able accompaniments.

S. B.

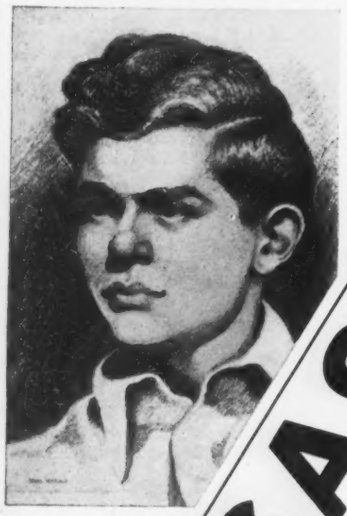
Ruth Slenczynski Returns

Ruth Slenczynski, returning to the New York concert scene on Sept. 18 after several years of absence, demonstrated again her exceptional technical proficiency. She also gave the impression that she is passing through that difficult period which bridges the career of a child prodigy—she had made a sensational debut at the age of eight—to the assured and settled style of the mature artist. She has no hazards to overcome in difficult scoring, but often seemed over-preoccupied with brilliance of performance. Her latent gifts of interpretative coloring were not equal to her instrumental dexterity on this occasion. Among more notable items on the program were the more subtly played Chopin numbers and the pyrotechnical Liszt group. M. C.

Clifford Herzer Plays Novelties

Clifford Herzer in piano recital, on Sept. 19, abundantly demonstrated the forward strides that he has made since his appearance in the same hall last year. There is still the same formidable technique, but this is now more submerged in the message of his composer. Thus, the exacting Brahms F sharp minor Sonata, Opus 2, was invested with expressive gradations of color as well as most impressive variations in volume, a truly beautiful performance. The program also contained some early classics, a Chopin group including a magnificent B flat minor Scherzo, and two "novelties," Dello Joio's Suite for Piano and

(*Continued on page* 18)



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CHICAGO—Birthplace of "Organized Audience" Movement

By D. L. CORNETET

Chicago in the early 1920's was the scene of much activity in the fields of operatic and concert management. These were the lush days of Samuel Insull, utility magnate. His largesse in the cultural movements of that time, Chicago Opera particularly, is widely known. The many artists he introduced to America, such as Charles Marshall, and Claudia Muzio, along with such established personalities as Ernestine Schumann-Heink, Tito Schipa, Mischa Elman, Julia Claussen, Alice Nielsen, and Percy Grainger, were showing an interest in filling concert engagements outside of the metropolitan areas, to which the display of their talent had heretofore largely been confined.

These same early 1920's also marked a time when such "young upstarts" as John Charles Thomas, Gladys Swarthout, and Manuel and Williamson, were struggling to launch the careers which have since made them great. This also was the time when these and other well-known artists began making appearances in cities of the states bordering on the Chicago area before ready-made audiences—the first Civic Music Associations.

There have been numerous claims and counterclaims by persons desiring credit for originating the Civic Music Plan of concert presentation. And if such credit is of any real importance, then it must go to Harry P. Harrison, of Chicago, General Manager of the Redpath Bureau, a leader in the lecture and entertainment field. Harrison, a practical idealist, had the reputation of bringing worthwhile programs to the greatest number of people at the most reasonable prices. He developed such sound business policies as preventing deficits by helping the buyer raise the money with which to buy. How he applied these principles to the concert field and quickly developed the lusty Civic Music infant is an interesting story.

Beginnings of the Plan

Back in the late "teens," after World War 1, Harrison inaugurated a number of all-star series of concerts and entertainments, building them around Mme. Schumann-Heink and the better known lyceum attractions of that day. These were operated in such cities as Louisville, Indianapolis, Evansville, Rockford, Quincy, Peoria, Elgin, etc. Promotion was launched with much pomp and ceremony at formal banquets in each city, and ticket sales were carefully organized and supervised by experienced agents.

About this time Harrison also negotiated a long-term contract for the services of the Chicago Opera tenor, Charles Marshall, at a rather good figure. Anticipating the need of additional outlets for concerts by Marshall and other artists under his management, and also stimulated by the interest manifest in the concert artists on his mixed series, he called on a clever and gifted employee of his company, Dema Harshbarger, to assist him in the new venture. Together they planned the sale of con-

O. O. BOTTORFF, president of Civic Concert Service, Inc., and vice-president of National Concert and Artists Corporation. (Photo by Ray Lee Jackson.)

cert attractions and as part of this planning in March of 1921, they formed the concert management of Harrison and Harshbarger.

According to the books of this firm, at this time they employed their first two field agents, William S. Wright and J. M. Wells, who handled all of the promotion of the new idea throughout the balance of 1921 and also through 1922. In the first season they succeeded in organizing Civic Music Associations in Battle Creek, Mich., Port Huron, Mich., Fond du Lac, Wis., Kankakee, Ill., Danville, Ill., Green Bay, Wis., Fort Dodge Ia., and Cedar Rapids, Ia. In addition to Marshall, these associations also heard in their first years of operation such artists as Cyrena Van Gordon, Claudia Muzio, Jacques Gordon, Jessie Isabelle Christian, Manuel and Williamson, the Chicago Little Symphony Orchestra, and the Adolph Bolm Ballet.

Thus, out of the combination of idealistic motives and managerial necessity was born the Civic Music Plan for the presentation of concerts on a financially sound membership basis without the need of guarantors and underwriters—another lasting product of American ingenuity.

This plan of concert presentation, originally designed for the benefit of

HARRY P. HARRISON, General Manager of the Redpath Bureau, and former owner of the Harrison-Harshbarger Concert Bureau.

artists and their managements, in the final analysis has proved most beneficial to those who make up its vast audiences.

How the Idea Spread

It was perhaps natural that Samuel Insull should have taken more than a passing interest in the development of these Civic Music Associations, since at this same time he was importing artists for his Chicago Civic Opera Company. He realized that if he could offer them the added inducement of concerts in the United States as well as opera performances in Chicago, it would enhance the value of his contracts with any artists he approached. Consequently, in July of 1925 he purchased the Harrison and Harshbarger management. Civic Concert Service, Inc., was formed at once, with Harshbarger directing operations and Insull furnishing the necessary capital for rapid expansion.

The young organization quickly increased its promotional tempo and soon associations were formed in points as distant from Chicago as cities in Florida, the Dakotas, Texas, Massachusetts, as well as in the intervening states. This expansion continued throughout the Insull regime and then in the early 1930's Civic Concert Service for the first time moved its main office from Chicago to New York City when it became a subsidiary of the National Broadcasting Company. Coincidental with this move was the extension of the Civic Music Association operation from Coast to Coast and from Canada to Mexico.

Nationwide Interest

So we see how a mid-west idea, conceived in Chicago—Civic Music, or organized audience plan—has in a short quarter of a century stimulated nationwide musical interest, thus contributing to America's present position of musical world-prominence.

While it has been bringing music to the masses, other potent forces have supplemented it in increasing the demand for concert performances. Among these are network radio programs by well-known artists—arrival at maturity of a new generation of concert goers created by accelerated school and college music activity—the tremendous upsurge in the sale of classical music recordings—and the ever-present susceptibility of Mr. and Mrs. Average American to great concert personalities and high quality performances. The combined result has been a condition wherein the size of a city no longer decides its potential for concerts. Instead, the determining factor has become the auditorium capacities, and, whether the town be very large or very small, if it has a sizeable auditorium, then you are likely to find there a branch of the institution that had its beginning in Chicago 26 years ago—a Civic Music Association.*

*Commendation of the work that has been accomplished is contained in the following letter from Harry P. Harrison, written to the Civic Concert Service, Inc., under date of Sept. 6, 1947:

"After starting the ball rolling years ago, it has been extremely interesting to me to watch the tremendous development of the organized audience movement throughout this country.

"I am especially proud of O. O. Bottorff and D. L. Cornetet, now President and Vice-President of Civic Concert Service, Inc. They began their careers with us at the Redpath Bureau. They have gone on to successfully plan and guide the destinies of 'our' Civic Music Association over the years of its greatest expansion. I join them in their great pride in what has been accomplished and extend my heartiest congratulations to them."

STARR PIANO COMPANY CELEBRATE 75 YEARS OF INSTRUMENT MAKING

The Starr Piano Company, Inc., whose plant is located at Richmond, Ind., has a history dating from 1872 and a product which has won many awards at expositions and centennials all over the country. Until World War II practically terminated all piano manufacture, the plant was producing an extensive line of grand, spinet and upright painos. After research and experiment, the company developed new scales which enhanced the volume and quality of tone in their spinet pianos. Instruments of this type are again being produced in increasing numbers, with promise of full production as soon as conditions permit.

Scope Extended

The company in 1940 purchased from Wessell, Nickel & Gross, manufacturers of piano actions, the machinery, engineering patterns, cauls and all fixtures for the manufacture of actions of all kinds, including their latest engineering feature, the compact action with the direct blow. The Starr Piano Company moved this machinery and equipment to Richmond, where Wessell, Nickel & Gross name as applied to piano and action manufacture was purchased by the Starr Piano Company.

Most of the products of the company bear the trademark "Starr," but they continue also to manufacture the Richmond, Remington, Trayser and Krell pianos, besides making Gennett sound effects records.

Opera Guild to Benefit from Pre-Season Performance

A pre-season gala performance of Mozart's Don Giovanni at the Metropolitan Opera House on Nov. 7 under the auspices of the Metropolitan Opera Guild has been announced by Lauder Greenway, first vice president of the guild. Ezio Pinza will sing the title role, Fritz Busch will conduct and Herbert Graf direct the staging. Proceeds will be applied to the $100,000 fund which the guild is raising for a complete new production off Wagner's Ring Cycle.

NEW YORK CITY'S 1948 JUBILEE TO INCLUDE DANCE FESTIVAL

Plans for an extensive 1948 Golden Jubilee celebration marking the anniversary of the consolidation of Greater New York, announced on Oct. 12 by Grover Whalen, include provision for musical events.

In April and May of 1948 there will be, according to present plans, an International Ballet and Folk Dance Festival, designed "to manifest the significance of New York City as a World cultural center." Mayor O'Dwyer has already approved invitations to 14 nations to participate—France, United Kingdom, U.S.S.R., Mexico, Czechoslovakia, Denmark, Sweden, Cuba, Brazil, Guatemala, Chile, Argentina China and India.

The dance festival will be staged at the Metropolitan Opera House by S. Hurok, who, according to the announcement, "will underwrite the ballet expenses."

Mildah Polia Program Will List English Works

In the Oct. 1 issue, in the caption of the picture of Mildah Polia, it was stated that Miss Polia will give an all-French program at Times Hall on Nov. 13. This was incorrect, as part of the program will be songs in English.

Roosevelt College Plans

(*Continued from page 9*)

their aethetic lives through the study of music.

Twenty practice studios are available for practice purposes on the ninth and tenth floors. There are six classrooms, three of which are also used as studios, and sixteen studios. This latter number includes a large one for use in dance instruction by Miss Sybil Shearer. Provision has been made for a social room, two listening rooms, faculty offices, and one faculty lounge. Two years ago the School of Music offered 13 classes and 17 sections and last fall 21 classes and 41 sections. This fall, 32 classes and 60 sections.

At the time of this writing, the School of Music is not yet provided with a recital hall, but the plans call for the restoration of the beautiful Masonic Hall in the near future. This hall will be used for faculty and student recitals. Moreover, varied and interesting musical events with visiting artists will take place in this hall.

THE CHOIR CORNER: What's New in Christmas Music?

By LEON CARSON

The history and spirit of Christmas are strikingly reflected in its annual festival of song. Were all other records of the Nativity closed to inspection and only the musical writings on this event preserved, there still would remain a complete story of the world's glorious moment.

The narration of the birth at Bethlehem comes down to us year after year through a widely representative and international anthology of instrumental music carols, hymns and anthems, and through the liturgy of the various faiths. No other volume of sacred music has figured more intimately or inspirationally in the lives of child and adult alike. The Story does not grow old through the ages, for music is never silent upon such an occasion.

Early sequences sang of Christmas; the well developed carol of the 17th century heralded the anthem. Mysteries and plays of the type of St. George and the Dragon once played a prominent part in Christmas festivity. The melodies themselves were everywhere. Masses were formed on them and early organ compositions employed their themes. These melodies and the accompanying versions of the narrative were of every possible kind—Oriental, mediaeval and rustic, as the occasion called them forth.

A Rich Treasury

Today we have, for the benefit of our churches and their choirs, this great treasury and background of Yuletide song to draw on. Added to the efforts of the past we find 20th century composers carrying on by arranging and rearranging the old, improvising themes on the subject through the medium of a modern idiom—with varying success. In order to provide a sampling of these riches, Musical Courier presents herewith its annual classified review of current music for the Christmas season, suitable for the organ and choir lofts of the city and country church:

For Organ

THE MESSIAH, by G. F. Handel. J. Fischer & Bro., N. Y. $2.50.

A special organ part of the music from this famous oratorio has been arranged in an artful and effective manner by N. Lindsay Norden. This has been prepared from the woodwind and brass of the orchestral score and is intended for use with strings and, if available, with harp and timpani, giving a splendid orchestral effect with a minimum of instruments. This arrangement includes the organ parts for all of the principal vocal and instrumental portions. 36 pages.

THE FIRST NOËL, by Louis Balogh. J. Fischer & Bro., N. Y. $1.

An interesting and not too difficult composition for the average-size organ, introducing some pleasing variations on the old and well known Noël air. It begins slowly with full organ and thereafter develops numerous well-marked moods, concluding with the return to the original air in full dramatic style and arrangement. Impressive for Christmas service. 9 pages.

PASTORALE, by Joseph Jongen. Mills Music, Inc., N. Y. $1.

This charming organ composition skilfully arranged by Robert Leech Bedell, and requiring flexibility of execution, has been included in the Christmas review because its musical content, true to the title, is reminiscent of the flocks and the shepherds and takes but little imagination to bring to one's mind the Judean hills. It is appropriate music for Christmas and general services as well as for concert. 8 pages.

TWO HYMN PRELUDES, by Winifred Douglas. The H. W. Gray Co., Inc., N. Y. (Agents for Novello and Co., London). Single number, 75c; double number, $1.50.

In the St. Cecilia Series are these two hymn preludes, one for Advent and the other for Epiphany. The Advent prelude is built around the hymn "Breslau." It is tuneful and well arranged harmonically and otherwise for service during the early Christmas period. 5 pages.

The prelude for Epiphany based on the hymn "Stuttgart"—Eastern Sages at His Cradle—is also an attractive setting of 2 pages for this season.

For Mixed Voices

SATB

MIDWINTER CAROL, by Ralph E. Marryott. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). 16c.

A fine Christmas anthem for mixed voices, with solo or children's choir, supported by humming of other voice parts: A setting of Christina G. Rossetti's unusual poem of worth. The composition is simply but effectively put together for use by average choir. To be sung a cappella, (with rehearsal accompaniment only). 8 pages.

LOVE CAME DOWN AT CHRISTMAS, by Cecil E. Lapo. Edwin H. Morris & Co., N. Y. 15c.

A short, interesting anthem either for 4-part mixed chorus and solo or for combined senior and junior choirs. Text is from the "Poetical Works" of Christina Rossetti. To be sung a cappella. There is plenty of flexible humming accompaniment required in this number. Has an effective climactic ending. 4 pages.

THE MANGER AT BETHLEHEM, by Robert Elmore. Galaxy Music Corporation, N. Y. 18c.

A straightforward, well-written, conventional but rather impressive Christmas anthem, set to the words of Robert B. Reed, for chorus of mixed voices, with alto (or baritone) solo. With organ or piano accompaniment, which is well marked in its supporting values for the vocalists. In various portions of anthem choral parts are divided for additional harmonic effects. 12 pages.

SILVER LAMPS, by W. A. Goldsworthy. The H. W. Gray Co., N. Y. (Agents for Novello & Co., London). 16c.

A sparkling, bright anthem for Christmas (or Epiphany) use, so arranged that it can be used either by mixed chorus and two solo voices or by combined senior and junior choirs with organ accompaniment. Quaintly worded text by William C. Dix. Easy vocal tessitura, but requires well trained choir of flexibly voiced singers to execute well. 8 pages.

NOW LET THE FULL-TONED CHORUS, by Robert Leech Bedell. Harold Flammer, Inc., N. Y. 18c.

This is a full-powered festival anthem in conventional style, for Christmas (Easter or general) use, for 4-part mixed chorus, based on text paraphrased from the Psalms, by the composer. The text is interchangeable in one part of anthem, to serve the above mentioned seasonal usages. Organ or piano accompaniment. Splendid fortissimo ending. 9 pages.

CHRISTMAS CHILD, choral setting by C. Alexander Peloquin. M. Witmark & Sons, N. Y. 16c.

This is a tuneful old French Noël of artistic arrangement for 4-part mixed voices, to be sung a cappella, with piano accompaniment for rehearsal only. The French text is indicated, with an intelligent English version by O. G. The number is rather fast-moving, with solos for the soprano voices, marked for delicate execution, well supported by Noël accompaniments by the other three parts. A fine addition to any Christmas program. 6 pages.

LIGHT IN THE NIGHT, by Edward Ballantine. The Arthur P. Schmidt Co., N. Y.-Boston. 12c.

A short, two-stanza Christmas carol, with words by Leonard Feeney for use by 4-part mixed chorus; to be sung a cappella (with accompaniment for rehearsal only.) The music in general projects the feeling of the carol and the text has attractive Yuletide atmosphere. Suitable for average chorus or for four soloists.

A CAROL OF THE ANNUNCIATION, by Elmer Burgess. The H. W. Gray Co., Inc. (Agents for Novello & Co., London). 18c.

Built around unusual text of Wanda J. Milburne, this is an anthem for 4-part mixed voices and suitable for Christmas or Advent. To be sung a cappella (accompaniment indicated for rehearsal.) There are baritone, alto and soprano soli, with full chorus humming or other accompaniments. Conventional in type, it makes an interesting addition to the Christmas list. 12 pages.

COME, LET US UNITE IN A JOYOUS NOËL (1944), by Robert Leech Bedell. The Willis Music Co., Cincinnati. 10c.

A short carol-anthem for 4-part mixed chorus, with text by composer. The composition has strong pastoral feeling and is divided into three stanzas. Vocal tessitura easy throughout and suitable for use by both small and large choirs. 2 pages.

REJOICE, CHRISTIANS, by Garth Edmundson. J. Fischer & Bro., N. Y. 15c.

A joyful, pleasing, short anthem for the Christmastide, rapidly moving, for 4-part mixed chorus, with piano accompaniment. The parts are divided into firsts and seconds for reinforced harmony and general choral effect. Text by composer. 4 pages.

COME, GOOD PEOPLE, TO THE MANGER, (1944), by Gregorio Allegri. Parnasse Musical, Lachute, Que. 18c.

Another interesting short carol-anthem, well arranged by Robert L. Bedell for 4-part mixed chorus with organ or piano accompaniment. The tempo is slow, with parts of the anthem devoted to chorus for men in unison, also a unison chorus for women's voices. 2 pages.

METHINKS I HEAR THE HEAVENS RESOUND (1944), by Robert Leech Bedell. The Boston Music Co., Boston. 15c.

A rousing festival anthem for 4-part mixed chorus, in the Baroque style for Christmas (Easter or general) use, with organ accompaniment. Short incidental solo for basses. Well harmonized along conventional lines with normal vocal tessitura throughout, suitable for average choir of size. Strong climactic Amen conclusion. 9 pages.

OLD ENGLISH MUMMERS
in a Christmas pantomime, from a woodcut.

THE SHEPHERDS HAD AN ANGEL, by Cecil E. Lapo. Edwin H. Morris & Co., Inc., N. Y. 15c.

With text from "Poetical Works" by Christina Rossetti, this short Christmas anthem is arranged for 4-part mixed chorus, with solo for soprano or contralto or for combined senior and junior choirs, the latter to be used in the solo capacity. Solo line sustained by full chorus humming accompaniment throughout. To be sung a cappella. Piano accompaniment indicated for rehearsal. 4 pages.

THERE WERE SHEPHERDS, by Charles Vincent. Carl Fischer, Inc., N. Y. 15c.

A pleasing Christmas anthem for 4-part mixed chorus, with piano or organ accompaniment, of the conventional type, with solo for sopranos. Well harmonized, with strong pastorale feeling and normal vocal tessitura. 8 pages.

WHAT STRANGERS ARE THESE? Arr. by Richard Purvis. C. C. Birchard & Co., Boston. No price stated.

A splendid arrangement of an old Scottish carol, for use by 4-part mixed chorus, with organ chordal accompaniment. Alto soli, with and without humming accompaniment. Text adapted by Richard Purvis. Dramatic molto *allargando* concluding choral climax. 8 pages.

TODAY THE PRINCE OF PEACE IS BORN, by Francis McCollin. C. C. Birchard & Co., Boston. 20c.

Set to traditional text transcribed by composer, this long, straightforward anthem is for 4-part mixed chorus, with organ accompaniment and some a cappella singing. Normal vocal tessitura. 14 pages.

IN DAVID'S TOWN, arr. by Robert Elmore and Robert B. Reed. J. Fischer & Bro., N. Y. 16c.

An interesting and musicianly arrangement of a Christmas carol from France, for 4-part mixed chorus, with alto solo with humming accompaniment. English text by the composers. To be sung a cappella, with rehearsal accompaniment. 7 pages.

IT CAME UPON THE MIDNIGHT CLEAR, by Dorothy Radde Emery. J. Fischer & Bro., N. Y. 18c.

An unusual and well integrated Christmas anthem for junior and 4-part mixed chorus, with text by Edmund H. Sears. Organ accompaniment and flute obbligato. Also certain voice portions to be sung a cappella. This is a most effective piece of church music, which must be sung by a well balanced, highly trained choir. 11 pages.

THE MATCHLESS MAIDEN, by Robert Nelson. J. Fischer & Bro., N. Y. 16c.

A well marked and distinctive Christmas carol arranged in anthem form for 4-part mixed chorus, mezzo-soprano solo and viola. The unique 15th century text is anonymous. To be sung a cappella, with piano accompaniment for rehearsal. The entire composition is somewhat elaborate in its arranged style, yet this does not destroy the pastorale feeling. 6 pages.

COME NOW, YE SHEPHERDS, arr. by Robert Elmore and Robert B. Reed. J. Fischer & Bro., N. Y. 18c.

A simple but beautiful arrangement of a Christmas carol from the Tyrol (c. 1600) for 4-part mixed chorus, with optional soprano solo. To be sung a cappella, with rehearsal accompaniment. Easy vocal tessitura for all parts. Ends in double-forte climax by full chorus. An excellent choice for Christmas service. 8 pages.

THE INFANT SAVIOUR, by George W. Kemmer. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). 16c.

A stirring and highly effective Christmas anthem for 4-part mixed voices, with parts divided, based on text by Canon L. B. Ridgely. To be sung a cappella—accompaniment for rehearsal only. Requires a well trained choir of full strength to properly execute. An unusual *ppp* "Alleluia" ending. 8 pages.

For Women's Voices

88A

WHILE SHEPHERDS WATCHED, by Frederick C. Schreiber. The H. W. Gray Co., Inc. N. Y. (Agents for Novello & Co., London). 16c.

A delightful, sprightly Christmas carol for 3-part women's voices (Sop. I, II, Alto.) 8 pages long, built around text by Nahum Tate (1652-1715). Organ accompaniment. Vocal tessitura easy for all parts.

A CHRISTMAS CAROL FROM LAPLAND, arr. by Dr. Clarence Dickinson. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). 16c.

This is a melodious, exceptionally well harmonized arrangement by Dr. Dickinson of a traditional carol, for chorus of women's voices (Sop. I, II-A.) with accompaniment ad lib. Helen A. Dickinson has provided English text of value. There is a soprano obbligato solo and also one for the alto. The concluding Alleluias are sung pianissimo. An excellent Christmas number. 8 pages. (Also published for SATB.)

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8SAA

LITTLE "LORDEEN," by Ralph L. Baldwin. M. Witmark & Sons, N. Y. 16c.

Styled "A Gaelic Christmas Fancy," a charmingly interesting choral setting of the original music has been made by F. Campbell-Watson built around quaint poetic text by Sister M. Charles Raymond. Arranged for 4-part women's voices (S I, S II, A I, A II), it is to be sung a cappella, with piano accompaniment for rehearsal only. Normal vocal tessitura throughout, but requires low 2nd alto voices. Especially suitable for Christmas festival or church concerts. 4 pages.

SA (or TB)

O LITTLE HILLS OF NAZARETH, by Geoffrey O'Hara. M. Witmark & Sons, N. Y. 15c.

Set to words of Herbert J. Brandon and arranged by Douglas MacLean, and with piano accompaniment. This tuneful Christmas anthem contains the melodic essence of O'Hara's composing. It is suitable for large and small choirs alike. Vocal tessitura extremely easy throughout. 4 pages.

8SAA

TODAY IS CHRIST BORN, by William T. Pollak. J. Fischer & Bro., N. Y. 16c.

An unusual, fast-moving and brilliant anthem (in the Dorian mode) for women's voices—Sop. I, II, Alto I, II (or Tenor I, II, Bass I, II) with a somewhat intricate organ accompaniment. Text is from the Antiphon to the Magnificat for II Vespers of Christmas. 8 pages.

Christmas Chorus

GO, TELL IT ON THE MOUNTAINS, arr. by Ralph E. Marryott. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). 16c.

A pleasing arrangement of the Negro Spiritual—for use as a Christmas chorus for mixed voices, with baritone solo; to be sung a cappella, with accompaniment for rehearsal only. Opens with baritone solo, and humming accompaniment by Tenors I, II and Basses I, II. The theme is then picked up by chorus of Sop. I, II, Alto I, II. It is tuneful and conventionally well harmonized, without detracting from the original feeling of the spiritual, although for church use the rhythm must be well controlled. 6 pages.

Cantata

FROM THE REALMS OF GLORY, by Gerald F. Frazee, Lorenz Publishing Co., N. Y., and Dayton, Ohio. 90c.

An attractively arranged, singable story of Christmas in cantata form employing 4-part mixed chorus, soli and separate men's and women's choruses. It is divided into 14 parts, with excellent organ accompaniment. Text by Elsie Duncan Yale. The musical content is 61 pages in length and the general musical composition and vocal tessitura are well suited for execution by the average church choir, aided by competent soloists.

THE CHRISTMAS STORY, by Harry Banks. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). 75c.

A short but expressive cantata for 4-part mixed chorus; music set to words written and selected by the composer. Begins with voices in unison singing the air of an old French folk song, followed by baritone solo and short male chorus. Tessitura easy throughout. Suitable for use by average large or small church choir. 28 pages.

For Solo Voice

LULLABY, by May Van Dyke. J. Fischer & Bro., N. Y. 50c.

Set to interesting text of Arthur Johnson, this Christmas solo for soprano is simple in construction but effective in its calm impressions of the pastorale and the manger, reflecting a number of well-marked seasonal moods. It is exceedingly tuneful and has a vocal tessitura easily handled by any young soprano.

AS ON THE NIGHT, by Arthur Carr. G. Schirmer & Co., Inc., N. Y. 50c.

A simple Christmas carol, with text adapted from George Wither's "Hymns and Songs of the Church" (1623) for use by solo voice of medium range. A smooth-flowing melody. 4 pages.

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Artiss de Volt

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A Carol Catalogue

Arthur P. Schmidt Co., of Boston and New York, has issued a neat little catalogue of value, containing copies of Christmas Carols by contemporary composers including Ballantine, Branscombe, Brown, Campbell, Colborn, Francis, Weston, Whitehead and Whitmer.

CHOIR NOTES

The recent passing of Harry Rowe Shelley, 89-year-old American organist and composer, will leave a void in the field of sacred music which will be difficult to fill. Aside from his composing of overtures for orchestra and other symphonic poems, concertos, organ and piano selections and suites for orchestra, his contribution to the music of the church in the way of hymns, anthems and solos was an impressive and important one. Musicians and worshippers alike, in cathedral and college, felt Shelley's closeness to them through his anthems alone—such as Hark, Hark, My Soul and The King of Love My Shepherd Is. Although written in the idiom of a past generation, his melodious music will probably continue to be an important part of choir-loft repertory for years to come.

•

A fine performance of Handel's Messiah—for the benefit of the New York City Cancer Committee—was given by the John Harms Chorus, Mr Harms conducted at St. Thomas Church, New York, on Oct. 12. Assisting soloists were Iona Harms, Marie Powers, Brian Sullivan, Norman Cordon and Beatrice Hatton Fisk, organist.

•

A splendid program of famous choral compositions is to be given at the Sunday afternoon vesper services of the First Presbyterian Church, Philadelphia, during the remainder of the 1947 season under the direction of Dr. Alexander McCurdy, organist and conductor.

Mozart's Requiem was heard on Sept. 28, and on Oct. 5 Flor Peeters, world famous organist, presented a recital. On Oct. 12 Mendelssohn's Elijah was sung and the second portion will be given on the 19th. The Missa Brevis of Zoltan Kodaly will be heard on Oct. 26. Other works scheduled are Debussy's L'Enfant Prodigue, the Mass of St. Nicholas by Richard Purvis, Franck's Solemn Mass in A, the Mendelssohn Hymn of Praise, Bach's Mass in B minor, Magnificat, and Sages of Sheba, the Christmas portion of Handel's Messiah, The Incarnate Word by Robert Elmore, Verdi's Menzoni Requiem, Brahms' Requiem, the Dvorak Stabat Mater, Sowerby's Forsaken of Man. The schedule also includes two candlelight carol festivals.

•

The full choir of 40 boys and 20 men started its 1947-48 season under the direction of Dr T. Frederick H. Candlyn at St. Thomas' Church, New York, on Sept. 21.

•

The well known organist, director and composer, N. Lindsay Norden, has assumed his new duties as organist and choirmaster of the Hanover Presbyterian Church, Wilmington, Del.

Price Agency Acquired By Steel Jamison

The James M. Price Musical Agency has been transferred to Steel Jamison, well-known soloist of church and radio, and will hereafter be conducted by Mr. Jamison under his own name. This change in the direction of the agency, which has become a nationally-known institution in the choir world, is explained by Mr. Price as the result of a wish to alter the form of his professional activities. His formal statement reads, "I have been contemplating this step for several years, as much of my time has been devoted to hearing and advising young singers as to their potentialities in pursuing a musical career. The numerous requests that have come from students have influenced me in this decision. It is therefore necessary to cease all activity with the Musical Agency that I may devote my entire time as Consultant and Vocal Instructor exclusively."

A Traveler Came to Chicago

90th KIMBALL year

Ninety years ago an ambitious young man came to the then very young city called Chicago. His name was W. W. Kimball. Confident, able, adventurous, he brought music to the infant West—with pianos and organs.

The next few years showed unbelievable growth—both for Chicago, and for the music business founded by William Wallace Kimball. A policy of fairness, honesty and value, spread the Kimball reputation rapidly. And, in the span of a relatively few years, the business grew from a small enterprise to include the largest factory in the world devoted to piano and organ manufacturing.

The policy of the Kimball House, as stated by the traveler who came to Chicago in 1857, and who founded the business bearing his name, was . . . to make a piano as fine as it can be built, compared with others of equivalent size and type, and to conduct the business in its every phase, with the unsurpassed resources available, in a way that will make possible a lower price and unmatched value.

Today—ninety years later—the policy is the same. So, the Kimball piano of 1947, with all of its tradition of the past, is a better piano than ever before. The reasons why the Kimball has been more widely chosen and accepted than any other, through such a long span of years, as THE OUTSTANDING PIANO VALUE OF AMERICA, will appeal to you as a prospective piano purchaser, because every Kimball piano is a bargain, defined by Webster as "an advantageous purchase."

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RADIO, TELEVISION:

By William A. Taylor, *Radio Editor*

"MELODY THEATRE" ON THE AIR.

Director Alan Du-Covny (right) gives cue as engineers Eric Herud (center, wearing earphones) and Harry Bryant (facing glass panel) dub in recorded music. Writer Don Agger (left foreground) and producer Frank Armer (glasses) follow music and script. Melody Theatre returned to MBS, Sunday, Oct. 12 (3 to 3:30 p.m., EST).

Melody Theatre Becomes Half-Hour Sunday Feature

Mutual's program series which adapts musical classics into the more readily understandable language of dramatics, Melody Theatre, moved to a new time period on the network Sunday schedule Sunday, Oct. 12, and became a half hour program feature (3:00 to 3:30 p.m., EST). The show's format was altered only slightly from the week-day series which, since June 30, has been established as an outstanding network feature.

The Melody Theatre presentation features arrangements for children of the best in classical, semi-classical and popular music, specially interpolated through drama and recorded music so that children can best understand and appreciate not only the music but the story ideas behind the music. The Monday through Fridays series features weekly, in adapted form, a complete opera, operetta or symphony. Bret Morrison, one of radio's most outstanding actors, is heard as the master of ceremonies.

The new program is produced by Frank Armer and is directed by Allan du Covny. Scripts and editing of the record albums is handled by Don Agger and Frederick Methot, noted for their program notes on the Metropolitan Opera presentations.

Philharmonic Begins 18th Year on CBS

The New York Philharmonic-Symphony began its 18th season of broadcasts over CBS on Sunday, Oct. 12 (3:00 to 4:00 p.m., EST) with Leopold Stokowski, guest conductor, directing the first program. Mr. Stokowski will also conduct the orchestra in three subsequent Sunday broadcasts. He is the first of four conductors scheduled to lead the orchestra until the return, late in January, of Bruno Walter the permanent musical director. The other three conductors are Charles Münch, Nov. 9, 16 and Jan. 4, 11; Dimitri Mitropoulos, who conducts four broadcasts from Nov. 23 through Dec. 14; and George Szell, Dec. 21 and 28.

Outstanding soloists to be heard in these concerts, in works from both the classic and modern repertoire. The first soloist, on Oct. 26, will be Nathan Milstein, followed by Myra Hess, Nov. 2. The Texas-born pianist Jacques Abrams will be the Nov. 16 soloist.

During Mr. Mitropoulos' tenure, soloists will be Clifford Curzon, British pianist, making his first appearance in the United States since 1939, Raya Garbousova, in the Samuel Barber Cello Concerto, and Oscar Levant, offering the Gershwin Piano Concerto.

Among the interesting new works scheduled for presentation by the Philharmonic this season is Honegger's Jeanne au Bucher, a dramatic work based on a text by Paul Claudel, which utilizes both speaking and singing voices, an adult chorus, and a children's chorus. It will be introduced to American radio listeners on Jan. 4, by the French conductor, Charles Münch. Vera Zorina will speak the title role, and Raymond Jerome, Belgian actor, will take the part of Frère Dominique. The singing roles have been assigned to Nadine Conner, Jarmila Novotna, Enid Szantho, Lorenzo Alvary, and Joseph Laderoute.

Other noteworthy items scheduled are the Mahler Sixth Symphony, which receives its first American performance; the premiere of Ernst Krenek's Fourth Symphony; and the Alpine Symphony of Richard Strauss, a monumental work that has not been played at a Philharmonic concert in 17 years. As in past seasons, the CBS broadcasts of the orchestra will originate in Carnegie Hall.

Christmas Album Is First Release of Charm Records, Inc.

Charm Records, Inc., Phil Spitalny's new venture in the recording business, organized expressly to make and distribute the discs of his nationally known Hour of Charm, All Girl Orchestra, has made its first release with an album of nine familiar Christmas carols. If the initial endeavor is any criterion, the recordings of the ensemble under his direction will meet with the same success that this group has achieved in concert and radio. Musically, the carols have been carefully selected with taste and discrimination, creating a nostalgic Christmas atmosphere, with an admirable performance, offering an outstanding contribution to available Christmas music recordings.

Bernard Herrmann Takes Sabbatical Year

Bernard Herrmann, CBS symphonic conductor, went on a year's leave of absence following the final CBS Symphony concert on Oct. 5. The 36-year-old conductor, who has been associated with the CBS network for 13 years, plans to complete his opera based on the Emily Brontë novel, Wuthering Heights, and to compose the score for Orson Welles' film version of Macbeth. He is scheduled to return to the CBS Symphony podium in October, 1948. A series of guest conductors have been engaged to lead the orchestra on Invitation to Music during Mr. Herrmann's sabbatical.

CBS Gateways to Music Begins New Series

Alfredo Antonini, popular CBS conductor, will lead the CBS Orchestra during the 1947-48 season of the Gateways to Music, Thursday series of the CBS American School of the Air, which broadcast the first program Oct. 9. (CBS, 5:00 to 5:30 p.m., EST). Eileen Farrell, soprano, and William Hess, were guests on the initial program.

Gateways to Music during the coming season's 30 broadcasts will present a wide variety of compositions of international scope, interpreting music of certain geographic areas which speaks for its people through their own work and folk heritage; and presenting guest stars of concert, opera and theatre.

Conductor Antonini is well known to both concert and radio audiences. He is a familiar figure to CBS listeners on the network's Viva America and numerous short wave programs. Works by Antonini include a large number of songs, concert pieces and motion picture scores. Oliver Daniel produces and directs.

RADIO NOTEBOOK

FRED WARING and his Pennsylvanians heard on new time on NBC, Mons. to Frids. morning B/cs beginning Sept. 29 (10 p.m., EST). . . . ABC artist, SIDNEY EDWARDS, cellist, who appeared with the ABC Symphony and Coffee Concert series, has resumed his post as head of the cello and ensemble department of the Hartford, Conn., School of Music. . . . PAUL LAVALLE NBC conductor, and his wife, MURIEL ANGELUS, stage and screen actress, are B/Cing news of the arrival of a daughter, Susan, recently in Doctor's Hospital, New York.

Following air-waving of DON GILLIS' Symphony 5½ by Toscanini via NBC Symphony recently, seven symphony orchestras are said to have programmed the opus. . . . EVELYN MACGREGOR, currently featured on NBC's Album of Familiar Music, CBS' American Melody Hour and NBC's WALTZ TIME, appeared Sept. 30 on Canadian Cavalcade B/C and is scheduled for recitals in Brantford, Canada, Oct. 30, and Hamilton, Canada, Nov. 11. . . .

NBC Symphony shifted to a new day and time over network, Oct. 4 for winter season. From now on the ensemble will be heard on Sats. from 6:30 to 7:30 p.m., EST. IZLER SOLOMON, director of the Columbus, Ohio, Philharmonic, made the second of two podium appearances on this date. . . .

ANNE ROSELLE heard in operatic B/C via WNYC, Oct. 9. . . . FIRST PIANO QUARTET, former Mon. night feature on NBC, switched to Thurs., 11:30 p.m., EST., Oct. 9. . . . SUSAN REED, folk singer, guested on BURL IVES program, Oct. 10. . . . MASSIMO FRECCIA, director of the New Orleans Symphony, guest conductor on NBC Summer Symphony, Oct. 11. . . .

E. POWER BIGGS played the premiere of a new organ work by English composer BENJAMIN BRITTEN, Prelude and Fugue on a Theme of Vittoria, in his CBS organ recital, Sun., Oct. 12. . . . ERICH LEINSDORF, guest conductor, on CBS Invitation to Music, initial B/C Oct. 12, when program moved to new time, Oct. 12, Sun., 11:30 p.m., EST. . . . JOSEPH DE PASQUALE, solo violist, graduate of ABC Symphony Orchestra, engaged by Dr. Koussevitzky as member of the BOSTON Symphony. Scheduled to be heard as soloist during ensemble's B/Cs.

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NEWS AND REVIEWS

MARIA KURENKO

Maria Kurenko Discusses Radio Programming and Song

Maria Kurenko came to America after she had achieved a distinguished career both in concert and opera, in her native Russia and other leading cities of Europe. In a very short time, she was established in this country as an artist of first rank. Besides appearing as soloist with many of the nation's symphony orchestras, and in recitals she has been reengaged time and again for such well known radio programs as General Motors, Atwater-Kent, Carnation Contented, Invitation to Music, and her own series of programs on the CBS network.

Recognized as a world authority on Russian music, Maria Kurenko was selected by the RCA-Victor Company to record an album of Tchaikovsky songs in honor of the 1940 centenary of that great composer.

Although an exponent of Russian music, Mme. Kurenko, by no means limits her programs to these composers. When she is heard on the CBS Invitation to Music series, which brings to the listener old, rare, and modern music, her various programs comprise such contrasted music as Rossini's arias, the songs of Berlioz, Handel airs, a Motet of Mozart in its entirety, the cycle of Moussorgsky's songs "Sunless," and all Tchaikovsky's songs and arias, almost unknown in America.

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The soprano believes that the best radio programs are those which are carefully planned, with such a variety of music that there will be something to appeal to every taste, including those listeners attuned only to the best in music literature.

"There should be more sustaining programs in radio," said Mme. Kurenko, "and well planned ones on nation-wide hookups. These should be heard at times most convenient to the largest audiences. At present, unfortunately, such time is usually taken up by murder-mystery presentations, or those with the highest Hooper-ratings, which cater to the comic, so that it is perhaps an impossible dream. But when on certain evenings from 8 to 11 p.m., a series of such thrillers are heard one after another, it can hardly be called educational in any sense. Radio is the greatest instrument for education of all time. Its misdirection can only be regretted. Of course, there are exceptionally fine music series like the Metropolitan Opera broadcasts, the New York Philharmonic, the NBC Symphony, and CBS with its Invitation to Music programs that, in some measure, improve the showing. From my own experience, it seems that listeners like serious music. In spite of the fact that Invitation to Music goes on the air at an inconvenient time, 11:30 p.m., those who love it never fail to listen. Judging from the letters I have personally received, I am convinced that it has unusual popularity among people of good taste, who want to learn more about music.

"Much, indeed, depends in broadcasting on the musical discrimination and knowledge of the engineer in the control-room, who guides the voice on the air as a pilot steers a ship. When understanding and feeling exist between the singer and the engineer, you know that the program is in good hands!

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"One of the really serious problems in radio, I believe, to which producers should give serious study, is the present custom of rehearsals. The method could be improved to the mutual benefit of the singer and the listeners. It would be a boon to both the singer and the audiences, if conductors would follow the European system of rehearsals the day before, instead of three hours before the program goes on the air. I have been told that this procedure here is excused because 'the musicians may forget.' This seems to me to be highly ridiculous because the radio orchestras consist of excellent musicians, who can be trusted to give a perfect performance no matter when the rehearsal takes place. As it is, the singer is nervously exhausted after a rehearsal, and has lost the perfect freshness of tone to sing the actual program. The best of his artistry is often given to the rehearsal. It is well to recall in this respect, Browning's line about 'recapturing the first, fine careless rapture.'

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"Perhaps it is not digressing, at this point, to express a caution for young artists. If they want to preserve the voice for a long career, there must be a solid foundation of good and right training and the acquisition of the right technique in singing. Only then should the plunge be made into a professional career. Those who have to do with professional singers, like conductors and directors of shows, should be made to realize that they are directly responsible in many instances for the ruin of voices and the loss of careers for young singers.

"The singer must not be regarded as a machine of which any part may be repaired or renewed, but as a living organism of which the vocal apparatus is very fragile and can be easily strained, even though the voice is perfectly produced. The human voice and heart can stand terrific abuse, but there is after all a limit. Students of voice should remember that actual over-practicing also can harm them, before their career even starts. This is one reason why so many with potentially magnificent voices never even reach the starting point in a career.

"To sing successfully on the radio, an artist must realize that the microphone is a magnifying mirror which shows up the good qualities of a voice as well as its defects. Every layman knows what a good voice means. My opinion is that a well placed voice, evenly projected in all registers, is always successful on the air. Sometimes big, effective voices in concert or opera can show an unevenness in different registers. Such defects are emphasized by the 'mike' and automatically register an unflattering impression with listeners."

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"SYMPHONY IN D FOR DODGERS," by Russell Bennett, is discussed by narrator Red Barber; WOR's Music Director Sylvan Levin, and producer Keyes Perrin before the work's performance on WOR-Mutual on the Sunday preceding the World Series. Mr. Bennett composed the work as a tribute to the National League team. It had its first performance several years ago at the Lewisohn Stadium in New York. (Photo by Nemeth, Harold Stein Studios.)

Krueger Resumes Detroit Symphony Conductorship

Dr. Karl Krueger, musical director of the Detroit Symphony Orchestra, resumed that post for another season of broadcasting by the ensemble over WJZ—when he conducted the ABC's Sunday Evening Hour on Oct. 5. Dr. Krueger, who will inaugurate the regular subscription season of the Symphony in Detroit on Oct. 23, will direct the ABC broadcasts throughout October.

On the Nov. 2 broadcast, the conductor will announce the winners of the $32,500 Reichhold Music Award, first prize of which is $25,000. Plans for the broadcast season in the matter of novelties and soloists are also to be announced shortly.

MacMillan Heads CAPAC, Canada

Sir Ernest MacMillan, Dean of the Faculty of Music at the University of Toronto, Canada, and conductor of the Toronto Symphony Orchestra, which broadcasts regular over CBC, has just been elected president of the Composers, Authors and Publishers Association of Canada. William S. Low of Toronto, well known in Canadian music circles, has been appointed general manager.

Sir Ernest, who has long been known as an outstanding Canadian composer, has served as director of the group for the past two years. Among other directors re-elected were Dr. John Murray Gibbon and Professor Claude Champagne, composer, both of Montreal, and Mart Kenney of Toronto.

Biggs to Record For Columbia Records

Organist E. Power Biggs, whose CBS broadcasts these past five years have done much to make Bach easily assimilated by the average listeners, has recently signed an exclusive contract with Columbia Records, Inc. His first release will be a Bach album.

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SILHOUETTES

By MARY CRAIG

NELSON EDDY
after four years returns to the concert stage with a cross-country, sold-out tour limited to nine weeks, March 1 to May 1, 1948, under Concert Management Arthur Judson. More than 50 engagements were refused for lack of time. In recent seasons Mr. Eddy's available recital time was given for the armed forces overseas and in this country, for hospitals, camps and bond drives. The baritone was master of ceremonies on the Kraft Music Hall NBC network show, with Nadine Conner, soprano soloist, for 13 weeks this summer and will appear in a forthcoming film comedy in modern dress.

Problems of the Student and Finances

"There is enough over-exploitation in this 'career' business—without adding extravagance in time and money." With this statement George Bolek, well-known teacher of Baltimore and New York, fired his opening shot in a discussion of the present estate of singing. It was illustrated with anecdotes stemming from his pre-teaching years. During this time he had the opportunity, as accompanist, for observing the idiosyncrasies and achievements of many luminaries of a star-studded period.

Concerning the growing trend for scholarship aid to young, unproven students, Mr. Bolek stated that much is being done that is laudable in theory but disappointing in actual artistic value. "The subject is a ticklish, even explosive one," he said. "Granted that planned study and the necessary follow-up for the start of a serious career is today almost prohibitively expensive for the average student, I do not believe that free training, even for the greatly gifted, is the happiest solution.

"Generally speaking, scholarships are too softening," the teacher continued. "If one doesn't overcome difficulties and learn to progress on one's innate strength, one does not develop resistance—without which there is no personality, no enduring character. Moreover, there will not be the inevitably needed persistence and fortitude for a career. The coddled student will never be able to stand the slavish drive of continual performance and kindred hazards.

"And yet, pupils ought to have the rudiments of musicianship, time to study and regular hours to inculcate habits of practice. It is no longer the custom of families to give unlimited financial support to the younger generation for an unlimited time. As a result, the intelligence of the pupil must be used to find the way. And this is largely the responsibility of the pupil, not of his chosen instructor.

"In digression, let me say that I have always preferred less voice and a good degree of intelligence to mindless vocal magnificence!

"Returning to student-assistance, I am not decrying the fine schools which are given over to all-round music education for their selectees. All of this adds to our cultural wealth. I do feel that elaborate curriculi for singers are unnecessary and often distracting. Focus, study-concentration on a few subjects, seems indicated. Some business training is excellent, and in fact I would prescribe this especially. But the training should be slanted for one of two aims—academic or commercial.

"I am firmly convinced that one acquires a capacity for work by doing work. It is not at all harmful for a student to toil for his or her upkeep. It is particularly beneficial for the men pupils. I do not think they should spend all their time on music until they are clearly marked for a singing career and are sufficiently set for its specialized demands.

"Perhaps there is some truth in the cynical comment that what man gets for nothing he values at just that. Another angle is that scholarships in a studio are unfair to the pupils who do pay for their instruction. The work of those who ride free is apt to become superficial. If they are spoiled by favors, their flattered and inflated egos tend to make them impatient of routine and correction. They usually migrate eventually to some other sympathetically gullible teacher and they often repay kindness with derogatory criticism.

"There is however, a point of arrival for a student-singer in which promotion is essential—and correspondingly costly. Then is the time for help. The talent is tried and proven worthy, the student has qualifications for success and qualities of industry and steadfastness. Financial backing or underwriting is permissible, advisable and occasionally obligatory. But even so, there is no surety. Chance and change are always with us.

"I have seen a few promising singers peter out—perhaps because of economic difficulties. I have watched many others, heavily backed, just as promising, fail to justify the scholarship expenditure. So the conclusion is perhaps that each is a case by itself."

Mountain Music

Brevard, N. C.

The second annual Music Festival at Brevard in the North Carolina mountains brought name artists and correspondingly fine programs into the unpainted shed-auditorium of the Transylvania Music School Camp.

The schedule, which consisted of two week-end series of musical events, has grown out of the student summer camp established by James Christian Pfohl several seasons ago. Dr. Pfohl, director of music at Davidson and Queens Colleges, organized the summer activities originally as a training school for boys and girls, budding musicians, who presented little concerts during the season in the camp gymnasium. Enlarging on this, the concert idea developed in popularity and scope. And last year's unambitious plans having worked out beyond the fondest hopes of the planners, a design was set up, with the support of the town of Brevard and the co-operation of musicians and managerial interests, which included a professional orchestra and brought six soloists for the 1947 seaon.

Playing in the Festival Orchestra were

ELEANOR STEBER,
soprano of the Metropolitan Opera, recently returned from engagements in the British Isles, where she made her debut with the Glyndeborne Opera forces at the Edinburgh Festival singing nine performances as the Countess in The Marriage of Figaro. Before leaving for these summer activities, Miss Steber sang her first Madama Butterfly with the New York Philharmonic-Symphony at the Stadium (having studied the part under the direction of Renato Bellini).

BREVARD FESTIVAL REHEARSAL GROUP
l. to r., included Mrs. Henry N. Carrier, president of the Festival; Eastman Boomer, Columbia Concerts Southern representative; Nan Merriman, mezzo-soprano soloist; and James Christian Pfohl, conductor. (Photo by John Anderson.)

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instrumentalists on summer vacation from the symphony organizations of Washington, D. C., Philadelphia, Buffalo, Baltimore, and other major music centers, also ten orchestra conductors who came and played just for fun—and to lend a hand to a worthwhile project. Members of the camp music-faculty and a selected few of the outstanding students completed the list.

Soloists Score

Opening the concert series was gifted Eugene Istomin, young but already noted for pianistic performance. Adelaide Van Wey, Brevard-born contralto, who has received high commendation for her recitals in the North and Central Americas and who received an audience ovation for her fine program of folksongs and spirituals. Handsome Nan Merriman, called on a day's notice to substitute for an indisposed colleague, sang arias and opera excerpts with opulent tone.

Another young American, Patricia Travers, violinist, displayed exceptional artistry in her appearance as guest with the orchestra. The Young People's Program featured Raymond Page, 14-year-old violinist from Atlanta as a most promising soloist.

Contemporary music was listed for the final Saturday evening. A joint operatic recital on Sunday by Edna Phillips, soprano, and Julius Huehn, baritone, brought the festival to a stirring conclusion.

Large Attendance

The roster of visitors was not limited to the surrounding neighborhood. According to the car licenses, many states were represented, although the "Tarheel" emblem naturally predominated.

Receiving plaudits along with the artists, orchestra personnel and Dr. Pfohl, were the members of the Festival committee. Mrs. Henry N. Carrier, president of the Festival and a great-granddaughter of P. T. Barnum, wore an expressive smile symbolic of the satisfaction felt by all concerned in the season's success.

"In the shadow of Mount Pisgah," as the Carolina news-headings read, a new American art center has commenced a potentially important locale for fine music.

HERMAN DEVRIES,

retired dean of music critics, and former operatic bass, made his first Chicago appearance in 1898 at the Auditorium Theatre as a member of the Metropolitan Opera Co. (Maurice Grau, general director) when he substituted for Pol Plançon as Mephistopheles in the afternoon, and for Edouard De Reszke as Basilio in Barber of Seville at the evening performance. After numerous appearances in leading roles with outstanding opera companies of the country, Mr. Devries returned to Chicago in 1909 to become a permanent resident. He retired from professional life in November, 1944, following 30 continuous years as vocal coach, and music critic of the Chicago Herald American, having succeeded his son René in the latter post in 1915.

Berlin Philharmonic Restoring Old Prestige

Berlin

The concerts of the Philharmonic Orchestra, together with the repertoires of the opera houses, always were the backbone of the musical life of Berlin. Neither the war nor the emergencies of the post-war period have changed their importance. But, though the lyric stages made their first announcements late this summer, the Philharmonic concerts only gave a first suggestion of their plans a fortnight before the season was to start.

Last winter a good deal of progress had already been made, and in general the performances were of a metropolitan standard. Let us hope that this year, besides artistic activities, practical necessities will not be forgotten. For example, the cement pillar is still missing which is needed for the stage of the Titania Palace (where the concerts are given), to make it strong enough to carry a grand piano. There is still time to correct this small shortcoming which imposes restrictions upon the Philharmonic concerts.

Moderns Prominent in Programs

Most of the concerts during 1946-47 were under the baton of Sergiu Celibidache. Guest conductors were Wilhelm Furtwaengler, John Bitter (from America), Hans Rosbaud and Arthur Rother. But the kernel of the concerts were those under Celibidache. It will be the same during the coming season. Last season we heard in addition to classics (nine works by Beethoven, six by Mozart, five by Brahms, four by Haydn) two each by Berlioz, Debussy, Robert Schumann, Stravinsky, Tchaikowsky and Wagner, and one each by Blacher, Britten, Bruckner, Busoni, Dvorak, Enesco, Hoeffer, Lalo, Milhaud Prokofieff, Ravel, Respighi, Rimsky-Korsakoff, Shostakovich, Schubert, Georg Schumann, Sibelius, Tiessen and Weber.

The share of contemporary works (17 among 55) happily was large, though the choice was rather arbitrary, with Bartok, Alban Berg, Hindemith and Schoenberg missing, as were Mahler, Reger and Strauss. Stravinsky was only represented by works of his early period (Fireworks and Firebird). Badly missed were also Bach, Handel and Mendelssohn. The only soloists were Gieseking and Hansen, Benedetti, Aumere and Grehling, Machula and Tortelier, and Elisabeth Gruemmer.

Plans for This Season

Plans have been made for six Furtwaengler programs this winter, the first of which took place on Sept. 15. Negotiations were in progress, when this was written, with guest conductors Sir Thomas Beecham, John Bitter, Eugen Jochum, Hans Knappertsbusch, Charles Muench, Victor de Sabata, Georg Solti, and Leopold Stokowski. As soloists the pianist Walter Gieseking, and the violinists David Oistrach (Moscow), Eduard de Zathurezky, and Gerhard Taschner are being considered.

Celibidache, who opens his concert series at the Titania Palace (with Berlioz's Corsair, Shostakovich's Ninth Symphony, Strauss' Till Eulenspiegel, and Debussy's La Mer on the opening list), promises interesting novelties: Paul Angerer's Concerto for Chamber Orchestra, Bartok's Violin Concerto, his Second Dance Suite, and Music for Strings, Celesta and Percussion; Symphonies by Casella and Martinu; Olivier Messiaen's Petite Liturgie, William Schuman's Third Symphony, Stravinsky's Scenes de Ballet and Symphony in C major; Symphonies by William Walton and Egon Wellesz.

F. K.

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ROBERT MALONE—CARNEGIE HALL—NEW YORK

N. Y. Concerts

(*Continued from page* 10)

Douglas Townsend's interesting Four Characteristic Pieces (first performance). The composer was made by his interpreter to acknowledge the applause of the very large house, enthusiastically demonstrative throughout the evening. T. P.

Naomi Watson, Contralto

Naomi Watson, contralto, on Sept. 20 sang a tasteful and well balanced program, consisting of arias by Bach and Handel, songs by Schubert, Brahms, Franck, Fourdrain, Rachmaninoff, Moussorgsky, English, Watts, Holst and a group of Spirituals. Her best singing was in Tschaikovsky's Recitative and Aria from Jeanne d'Arc, in which she showed dramatic poise. Her other work sometimes suffered from a tremolo, which she should overcome by further studies. A good-sized audience was appreciative. Arpad Sandor at the piano gave Miss Watson splendid support. H. W. L.

Josh White's Program

Josh White, folksong and ballad singer, filled Town Hall to capacity on the same day, with his audience overflowing the stage. He is a convincing stage personality who holds his audience's attention. Whatever he does, whether his old and famous favorites such as One Meat Ball, or Apples, Peaches and Cherries, or a new song, a tribute to the late President Roosevelt, The Man Who Couldn't Walk, is convincingly nuanced and done with impeccable taste and sincerity. His audience followed him devotedly, demanding and getting many encores. H. W. L.

Siroon Mangurian, Soprano

Siroon Mangurian, soprano, superbly supported by Arpad Sandor's piano accompaniment, on Sept. 21 programmed arias by Paisiello, Scarlatti and Mozart, songs by Schubert, Brahms, Warren, Mannong, Tyson (the latter three American women composers), de Falla, Buzzi-Peccia, and a group of Armenian folksongs. Though gifted with good natural resources, her voice suffers from a vibrato and is not always reliable with regard to pitch. She was best in the group of folksongs, which also seemed especially appreciated by her audience. H. W. L.

Robert Cornman Scores

A sizable and enthusiastic audience on Sept. 21 greeted with abundant and well deserved applause the victorious entrance of Robert Cornman into the arena of young American pianists. There was ample reason to rejoice. Mr. Cornman has a beautiful, sensitive touch, a reliable technic, and he is also an excellent musician. Starting with Bach's Prelude and Fugue in E flat minor (from The Well Tempered Clavichord, Book 1) he showed his great sense of the structural elements, a quality which also distinguished his playing of Beethoven's Sonata in A major, Op. 101, which received a first rate performance. His fine architectural sense was also applied to his reading of Prokofieff's Sonata No. 5, in which he showed great feeling for its dramatic impact and rhythmic intricacies. With three Mazurkas by Chopin he proved the colorfulness of his imaginative approach to these romantic pieces. His bill was rounded out with Charles Ives' The Alcotts (from the Concord Sonata), two Preludes by Chavez and L'Isle Joyeuse by Debussy. H. W. L.

Joan Slessinger at Keyboard

Joan Slessinger, on Sept. 21, offered a piano recital well devised to display her undoubted ability, if her tempi were occasionally erratic. Her Brahms was tender, Beethoven (Sonata, Opus 101), profound as well as energetic, Ravel (Le Tombeau de Couperin) all moods, and his Toccata a real *tour de force*. Her Mozart C major Sonata was in many senses her best achievement, through grace and sensitiveness of line. Alex North (the composer was present to share her applause) was represented by his charming Seven Little Dance Preludes, and Liszt, including the Campanella formed a glittering finale. T. P.

Frank Sherman Baker, Tenor

Frank Sherman Baker, possessor of a fine tenor voice, on Sept. 22 sang works by Purcell, Fauré, Schubert, Wolf, Wilder, Edmunds, Chanler and Ames. An excellent musician at all times, the singer seemed at his best tonally in compositions that did not require full voice. In the Purcell group, beautifully sung, Mr. Baker had outstanding support from a string quartet (Harry Glickman, first violin; Hugo Fiorato, second violin; Jacques Braunstein, viola; and Harvey Shapiro, cello). Jonathan Brice skillfully filled the role of accompanist. L. T.

Roy Johnston Bows

Roy Johnston's debut on Sept. 24 introduced a serious and thoughtful singer, endowed with a bass-baritone voice of naturally resonant and pleasing quality. His program, a somewhat sombre one, included arias of Provenzale and Mozart, the recitative of Arkel from Debussy's Pelléas and Mélisande (said to be the first New York recital performance), the New York introduction of Three Sea Chanties by Celius Dougherty, and other numbers. Nathan Price was at the piano. D. B.

(*Continued on page* 26)

Silvio

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September 14, 1947

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"The young Negro soprano has many of the natural qualifications of a headliner . . . voice has warmth of timbre and ample power . . . her style is highly cultivated . . . musically sophisticated . . . commanding presence."—*Charles Buckley, CHICAGO HERALD EXAMINER*

". . . a voice of rich, strong and clear quality . . . the natural beauty of her voice was deeply pleasing . . . French group given with clarity and direction."—*Irving Sablosky, CHICAGO DAILY NEWS*

". . . her soprano is interesting in that it keeps hinting at artistic depths . . . those depths remain tantalizingly open to excursion . . . that provocative promise became the keynote of the recital . . . such a voice is too piquing not to be heard more of."—*Clara Powers, CHICAGO JOURNAL OF COMMERCE*

"Miss McGhee has an unusually attractive voice, full in volume and pleasing in quality."—*NEW YORK TIMES, 1946*

"Miss McGhee is an interesting musician and a sensitive one in matters of phrasing and shaping."—*NEW YORK TRIBUNE, 1946*

"Extensive range and easily produced tone showed in Miss McGhee's renderings."—*NEW YORK SUN, 1946*

"A voice of unusual beauty. Tremendous musical talent."—*ATLANTIC CITY DAILY PRESS, 1946*

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New York City Center Opera Stages Revival of Werther

The City Center Opera Company presented on Oct. 2 its first production of Massenet's Werther, which has not been heard in New York since 1909, when Alma Gluck made her world debut in opera as the saccharine Charlotte. It was enthusiastically received by a capacity house.

The City Center organization deserves full credit for reviving this long absent opera, which from a production standpoint was no easy task. Essentially, the libretto is infantile, lacking operatic intensity and dramatic vitality, until the last act, when there is some semblance to live characterization. But the music at moments establishes a mood of lyric ardor.

Excellent judgment was shown in assigning the role of Charlotte to Winifred Heidt, and that of Werther to Eugene Conley. The fine vocal attributes of these two young American artists need no comment. In Miss Heidt's hands the heroine was dramatically exciting, and Mr. Conley lived up to his reputation by brilliantly distinguishing himself vocally as the melancholy, romantic hero. It is difficult to understand why such rich American operatic talent has not been recognized by the Metropolitan Opera long before this.

Norman Young as Albert was admirable, and Virginia Haskins a charming Sophie, Gean Greenwell, Nathaniel Sprinzena, Arthur Newman, John Bailey and Leonore Portnoy enacted their parts most ably. Jean Morel's direction of the orchestra was sensitive, authoritative, with a full understanding of the score's possibilities.

Scenic designer H. A. Condell's stage settings were imaginative, ingenious, and in keeping with the 18th century atmosphere. On the whole, the costumes were good to the eye. All in all, the production vocally and otherwise was a distinctly successful achievement for the City Center Opera. W. A. T.

Barber of Seville Added

The company's first performance of Barber of Seville on Oct. 5 fared less well. There was again a pleasingly colorful production, with settings of economy and piquancy by Mr. Condell. The casting was, however, spotty. The presence of Enzo Mascherini, as a spirited and vocally resonant Figaro, and that of Luigi Infantino as a finely lyric Count Almaviva, were the redeeming features. Both scored with their solos and established a promising opening act. Rosina as portrayed with blonde, kittenish manner and a light voice by Virginia Haskins seemed out of the picture. Some effective comedy acting was done by Richard Wentworth (Bartolo), Gean Greenwell (Basilio), Teresa Gerson (Berta), Arthur Newman (Forello) and Nathaniel Sprinzena (Officer), but the voices were too uneven to make much effect in ensembles. Laszlo Halasz conducted with zeal, and the stage direction of Elmer Nagy was in the slapstick tradition. R. M. K.

Salome Opens Season

Salome, by Richard Strauss, was the opening performance by the City Center Opera forces, on Sept. 25. This score maintains its drawing power by the glorious orchestral design, the occasional moments of poetic accent and monstrous climax, and the attendant curiosity as to the portrayal. The current generation has seemingly become so conditioned by "horror movies" and kindred shows of the Karloff type that the dated Freudian morbidities and the accentuation of the gruesome failed to chill the pleasantly enthusiastic audience.

Personable Brenda Lewis strove valiantly and with much skill to make the exciting music and characterization telling. That to an admirable degree she succeeded is a credit to her histrionic ability. The soprano's voice has as its best aspects sweet, mellow quality, without the steel in the upper range or the low gutturals required for complete realization of the name-role's potentialities. Accuracy and good timing were notable; the famous Dance of the Seven Veils was enacted with slow grace, rather than with furious abandon.

Outstanding in voice and action was Frederick Jagel, singing the part of Herod with splendid artistry. William Horne brought warm tone and good proportion to the brief role of Narraboth. Rosalind Nadell did some excellent work as the Page. Ralph Herbert was a dramatically forceful and sonorous-voiced Jochanaan. Others heard were Terese Gerson as Herodias; John Bailey as Cappadocian; Frank Mandile, a Slave; Gean Greenwell and Lawrence Harwood, Nazarenes; Norman Scott (debut) and Arthur Newman, Soldiers. The difficult scene of the Five Jews was sung by Nathaniel Sprinzena, Frank Murray, Edwin Dunning, George Vincent (debut), and Richard Wentworth (debut). Lazlo Halasz conducted with his customary ability, producing color and contrasts to the extent of his orchestral and ensemble resources. M. C.

Rigoletto Heard

The first performance this season of Verdi's Rigoletto was presented on Sunday afternoon, Sept. 28, with an excellent cast and proved a well staged production. Luigi Infantino was the Duke, Giuseppe Valdengo the Rigoletto, replacing Enzo Mascherini, James Pease the Sparafucile, Norman Smith the Monterone and Virginia MacWatters, who sang the role last season with the company, the Gilda.

Miss MacWatters brought an appealing youthfulness and charm to her role. Her coloratura was facile, and she was at her best when she could employ it. Her lyric line, however, was less steady and in these passages the quality of tone less beautiful. Infantino has a fine natural voice, and his portrayal of the Duke admirable, although he had a frequent tendency to force his top tones, which resulted in some off-pitch singing. Valdengo was an exceptionally convincing Rigoletto, singing with an artistry which was vocally well projected. James Pease can be credited in rounding out a performance that was exceptionally well sung and competently acted. Others in the cast were Edwin Dunning, Nathaniel Sprinzena, Rosalind Nadell, Mary Kreste, Lenore Portnoy and Eleanor Parker. Thomas P. Martin was the able conductor. W. A. T.

INFORMAL REHEARSAL FOR "WERTHER."

The threesome includes Eugene Conley, tenor, who sang the title role in New York City Center's revival of the Massenet opera and Winifred Heidt, contralto, heard as Charlotte, rehearsing with Jean Morel, seated, who conducted.

Hurok Engages New Attractions

S. Hurok has announced the addition of five new attractions to his list for the 1948-49 season. Included are the Vienna Choir Boys (last heard here in 1938), pianist Arturo Benedetti Michelangeli, Spanish dancer Mariemma, dramatic soprano Lucia Turcano, violinist Vasa Prihoda and the Trieste Trio. Mr. Hurok is at the moment negotiating with the Polish Ensemble (a group of singers and dancers), the Ukranian Bandura Band and the Shakespeare Players from Stratford-on-Avon. Definite word on the closing of these contracts is forthcoming.

Waltz Time Celebrates 14th Air Anniversary

Waltz Time, one of radio's oldest musical programs, celebrated its 14th anniversary on the air Friday, Sept. 26. (NBC, Frids., 9:30 p.m., EST). The program, produced by Frank Hummert, its creator, has presented more than 5,700 broadcasts of the nation's most popular tunes. Currently featured on the program are Evelyn MacGregor, contralto, Bob Hannon, baritone, the Amsterdam Chorus and Abe Lyman's Orchestra.

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THE DANCE

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

The Parisian-born, Russian-American (Russian by descent, American by consent) ballerina, Marina Svetlova, who has been travelling most of her life, is still excited about her globe-trotting. "I am on a non-stop merry-go-round—but I love it," she says. Her recent unexpected return to Paris completed what amounted to an eight-year global trip, with an extended stop-over in the United States long enough to acquire citizenship.

Miss Svetlova, blue-eyed, blonde, left Paris with Col. de Basil's Ballet Russe de Monte Carlo in 1939. This was the time just after the Great Schism, when Massine stalked off to head a Ballet Russe of his own. De Basil, it will be remembered, then created the "baby ballerina" troupe—Toumanova, Baronova, Riaboushinska and, of course, Svetlova. Fokine, when the company came to America, restaged many of his ballets, and Svetlova thus had the opportunity to study them under his personal direction. As she puts it, that alone was equivalent to a doctor's degree in the dance.

She was also with the company on its famed trip to Cuba, when the Great Schism was followed by the Great Strike. From then on, as a former Dodger Ball player once announced, "it was every man for themselves." After a few months Svetlova landed back in New York and on to the Metropolitan stage with the Ballet Theatre. That was in 1941 and she has been at the Met ever since, for the following season she was engaged as prima ballerina of the opera house.

Formed Own Concert Group

That would be enough for most people, but Svetlova, who carries energy in her trim frame to supply half a dozen ballerinas and their mothers also, created a small concert group of her own the next season. Under the management of Columbia Concerts, it, at that time, toured for ten weeks. Engagements have mounted steadily since then, and last year hit a high of 96 concerts, including symphonic and operatic appearances, which took the little group from New York to Hawaii. And that particular season was preceded by a tour of South America.

The entourage includes two other dancers—Robert Roland and Imaz—and pianist Claude Chiasson. In addition there is the ballerina's mother, who looks after the costumes, and father, who does all of the driving. They travel in a 1939 Cadillac and trailer. To give an idea of the ground covered, 18,000 miles were clicked off last year, excluding the trip to Hawaii.

That Paris Flight . . .

Concerning the dancer's recent trip to Paris, as she tells the story, it was largely an impromptu affair. If you too want to go to Paris, pick the right dinner guest! Just before the final engagement of the season, at dinner, Svetlova was discussing her hard-earned two-week vacation, the first since she had left Paris, and saying how much she would like to return. At the table happened to be the President of the Helicopter Company, a pilot in his own right, and the owner of a twin-engine Grumman Mallard amphibian.

What are a few thousand miles today? There seemed to be no reason why they shouldn't take off, and come the first day of the dancer's vacation, they did. Leaving Svetlova and her mother in Paris, the plane went off to Cannes, where it took a prize at an aircraft exhibition there. Two hours after Svetlova had landed in Paris, she was negotiating an engagement with the Paris Opera for next summer. Simple as that.

The whole trip took sixteen days. Sandwiched into it were visits with old friends, a performance of the Original Ballet Russe in London, and the Paris Opera. At the moment she is already on tour, will return to New York for the Met season, make a seven-week concert tour and rejoin the opera company for its West Coast engagements.

Greenland Interlude

She still talks about one aspect of her flying trip to Paris, though. It seems that on the way over they stopped in Greenland and ran across the two Piper Cubs that are making a round-the-world trip. The little airplanes were grounded because of bad weather.

Coming back, two weeks later, a stop at Greenland again was made and there were their two little friends, still waiting for the weather to break. Miss Svetlova felt very sorry for them as her luxurious Grumman thumbed its nose at the clouds and headed for home.

•

Ballet Theatre Foundation Announces Trustees

Ballet Theatre Foundation, a tax-exempt, non-profit corporation established to insure the maintenance and continued presentation of ballet in America, has announced the names of its governing trustees. They are Henry Clifford, A. Conger Goodyear, Theresa Helburn, Lawrence Langner, Newbold Morris, Igor Stravinsky, Charles P. Taft, John F. Wharton and Dwight Deere Wiman. Mrs. Natalie Wales Paines is the Organizing Director.

The aim of the Foundation is to see the ballet recognized as a phase of cultural life on an equal plane with music, painting, and the theatre. In pledging its support to Ballet Theatre, the Foundation will supply funds for three new productions yearly and is making every effort toward providing a permanent home for the organization.

The nation-wide Ballet Theatre Guild is patterned after the Metropolitan Opera Guild and already has committees in Philadelphia, Washington, Chicago, Louisville and Cincinnati. All inquiries by those interested in becoming associated with the Guild should be addressed to the local office at 36 W. 44th St.

Ballet Theatre, the current company, sponsored by the Guild, will prepare new ballets by Balanchine, Tudor, and de Mille. Jerome Robbins will stage the pas de deux he performed last winter with Annabelle Lyon in New York. New dancers added to the formidable list already associated with the company are Jenny Workman, Jean Sullivan, Crandall Diehl, Virginia Barnes, Michael Maule, Enrique Martinez, Marvin Krauter, Peter Gladke, Karel Williams, Arlene Garver, Marc West, Bill Thompson, Dulce Wohner, George Tomal and Isabel Mirrow.

MARINA SVETLOVA, "AVIATRIX."

She is seen above in the Pas de Deux Classique from The Sleeping Beauty, in a concert with Robert Roland. Below, the danseuse, who recently flew to Paris in a private plane, expresses her exultation on landing at Orly after the flight. (Upper photo by Bruno of Hollywood, N. Y.; lower by Lido, Paris.)

Ethnologic Dance Theatre Redecorated

The season's formal opening of La Meri's Ethnologic Dance Center on Oct. 1, introduced a newly renovated, charming and intimate dance theatre. The gayly painted red chairs on raised carpeted levels with harmoniously colored chintz drapes decorating the walls make this little theater one of the most perfect of its kind. The entire stage is now visible from every seat. This feature, added to the already excellent stage equipment, makes it a dancer's dream.

Tchaikovsky's Swan Lake, interpreted in the Indian dance idiom, was the major work presented. There have been quite a few, though minor, choreographic changes since the work was first presented. It now keeps moving in a logical and absorbing manner. La Meri was the lovely Swan Queen and Richard Cressy was the Prince. Peter di Falco was the Sorcerer. The second portion of the program was titled Caribbean Suite and included three dances—Cuban Afternoon, Trinidad Night and Voodoo Moon. The first two were light and highly entertaining. The final dance, Voodoo Moon, however, could profit by some revision. In addition to the dancers already mentioned, La Meri was also assisted by Lillian Rollo, Edna Dieman, Rebecca Harris, Eleanor Oliver, Renato Magni, Peter Girard, Rudolf Yakovitch, Neil Preston, Lilian, Marilyn and Patricia Penn. The program was repeated on the following evening, and, as in previous seasons, performances will be given regularly throughout the year.

Dance News

Markova and Dolin will appear with their own small company at the Metropolitan Opera House on Oct. 18 and 19 according to S. Hurok. Several new ballets, including Rosella Hightower's first choreographic venture, Henry VIII, danced to music by Rossini, are to be given. Dancers to be featured are Bettina Rosay, Oleg Tupine Rozsika Sabo and Wallace Seibert. . . . Also from S. Hurok comes the news that Harald Kreutzberg will give a series of concerts in New York in November, followed by a limited tour. It seems that the dancer has been substantially cleared of any Nazi affiliations. . . .

Mia Slavenska has just become an American citizen. George Zoritch and Joey Harris have recently joined the Slavenska "Ballet Variante." It is scheduled to open in Hollywood soon. . . . Pearl Primus opened her Dance Studio on Sept. 26. . . . Martha Graham's Dance School has instituted a new course in the "Basic Principles of Art" under the direction of Cecil Smith. . . . Anyone interested in a lively treat should see the Jack Cole Dancers and Freddy Wittop costumes at the new Harem Club.

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LATIN AMERICA

By CEICAO DE BARROS BARRETO

Rio de Janeiro

As briefly noted in my previous letter, a feature of the Municipal Opera season was the performance of Tosca at which President Truman and his daughter Margaret were guests.

Elisabetta Barbato overcame understandable nervousness at the opening, and the young soprano delivered the title role with beautiful vocalism and expressiveness. Her Vissi d'Arte won such a thunderous ovation that she had to repeat it, her acting being finely dramatic. Gigli sang much better as Cavaradossi than he did as Radamés in Aida; though his Recondita armonia lacked in emotional appeal, sounding a little forced, his E lucevan le stelle was masterfully delivered, with exquisite phrasing, thrilling the audience, and the defiance song in the chamber of the tyrant was beautifully projected.

Silvio Vieira has one of his best roles as Scarpia. His conception is excellent, his rich tones sound well, and his interpretation is marked by subtle irony. Americo Basso impersonated Angelotti with good singing and adequate histrionics. Gerard Pechner portrayed the Sacristan with his usual clever and appropriate buffoonery. Alessio de Paolis, Antonio Lembo and Lena Monteiro de Barros completed the roster pleasantly. The chorus acquitted itself well, Rainaldo Zamboni was the conductor, Santiago Guerra the chorus master, German Torel the stage director.

Following the first act Miss Truman was greeted by Burle Marx, director of the Municipal Theater. The present writer, as representative of the Musical Courier, presented to her a copy of the Carioca Album, a collection of songs of this country, featuring scenes of Rio, with music by the composer Sylvio Flory, English words by C. Wood and Albert Gamse, and Portuguese text by the author of this article. Miss Truman expressed her appreciation, and in commenting on the opera, said she would be delighted to perform in the future at the Municipal Theater.

President Truman, who entered the box in the middle of the second act, was warmly cheered by the public in the second intermission, and joined the audience in the ovation to singers Vieira and Barbato.

Nozze di Figaro with Martial Singher

The performance of Mozart's Le Nozze di Figaro presented Martial Singher in the title role, and Violeta Coelho Netto de Freitas for the first time in Rio as Cherubino. Singher's characterization of Figaro was distinguished by his easy vocalism and elegant acting. Mme. Freitas revealed musicianship and handled her voice with much technical skill, in a pure Mozartian style, scoring a deserved ovation with her aria Voi che sapete. Alda Noni was a charming Suzanna, singing fluently with accuracy of intonation, and acting with animation. Wanda Werminska proved an imposing Countess, with good stage presence, although her singing was not very convincing. Victor Damiani acquitted himself satisfactorily as Count Almaviva. Pechner, De Paolis, De Lucchi, Ghita Taghi, Edmea Limberti, Zagonara, Goifman and Rosa Medeiros completed the cast. The orchestra, conducted by Eugen Szenkar, gave a beautiful reading of the overture. But one might have desired more zest and vitality in the whole performance. Chorus and ballets under the direction of Santiago Guerra and Attilia Radice were good. Torel was responsible for the stage direction.

A Colorful Carmen

Bizet's Carmen was presented for the first time this season, under Szenkar's animated conductorship. An Italian newcomer, Fedora Barbieri, made her debut in the title role, and proved a full-toned and warmly effective interpreter. Her brilliant histrionic conception roused the audience to high appreciation. If the lower register of her scale is not quite clear, her middle and upper notes rang out beautifully warm and lustrous. Mario Del Monaco was an impassioned Don Jose, eminently satisfactory in voice, appearance and characterization. Ana Faraone, in her first appearance this season as Micaela, won merited applause with her fine vocalism and style. Raffaele de Falchi marked a high point in his portrayal of Escamillo. His powerful, well-schooled voice and admirable stage presence brought the most spontaneous ovation of the evening when he sang the Toreador aria. Ghita Taghi and Edmea Limberti as Frasquita and Mercedes respectively, sang and acted well. The roster was completed by Roberto Galeno, Zagonaro, Guilherme Damiano and Mario Grassi. Attilia Radice's ballets were effective, the Farandole of the fourth act gracefully performed. The chorus sang with pleasing tone and precision. Guerra being the chorus master. Colorful costumes and scenery added much to the success of the performance, with Torel again the stage director.

Forza del Destino Revived

The revival of Verdi's Forza del Destino, in a new series of performances, had as principals Beniiamino Gigli as Don Alvaro, and Enzo Mascherini as Don Carlos. Gigli was in good form and he gave a perfect rendition of his part, well partnered by Mascherini and Giulio Neri, who gave a dignified portrayal of Padro Guardiano. Pechner's impersonation of Melitone had all the required humor. Maria Pedrini as Leonora was not at her best, and her singing lacked in clearness in the high register. Nor was Edmea Limberti very convincing as Preziosilla. The performance, conducted skillfully by De Fabritis, with Morosini as chorus master, attracted a vast audience which applauded fervently.

Ring Finale at Colon Thrills

Buenos Aires

Another success was achieved by Erich Kleiber, when Siegfried, the Scherzo of what a French musicologist described as Wagner's gigantic symphony, was offered at the Colón with a brilliant cast, thus taking us a step further in The Ring series.

Set Svanholm, the protagonist, was again to the fore with his fine, powerful voice and complete knowledge of the part. Roberto Maggiolo (Mime) proved to be a revelation vocally and histrionically in an admirable portrayal of the perverse and crafty dwarf. Herbert Janssen, to whose performances we have already referred in laudatory terms, gave a striking impersonation of the Wanderer. Fred Destal was outstanding in a correct interpretation of Alberich, Carlos Feller, as Fafner also deserves mention.

Lydia Kindermann's Erda was sung in earnest and impeccable fashion. Astrid Varnay's impersonation of Brünnhilde confirmed the excellent impression she created both as a singer and actress at her local debut, a word of tribute being also due to Nilda Hoffmann (the Bird), who revealed the youthfulness of her voice.

This exceptional performance, stage managed by Otto Erhardt, with decors by Max Hoffmüller, evoked endless applause for all concerned.

Finale of Cycle

The Ring cycle was duly brought to a close with an epical performance of Götterdämmerung. Conducted in masterly fashion by Kleiber and staged under the expert direction of Erhardt, with settings conceived by Hoffmüller and Hector Basaldúa, it was a fitting finale to a most successful Wagnerian season. The main roles were again sung by Set Svanholm (Siegfried), Herbert Janssen (Gunther), Emanuel List (Hagen), Rose Bampton (Gutrune), Astrid Varnay (Brünnhilde) and Lydia Kindermann (Waltraute), who all excelled. Zaira Negroni, Mafalda Rinaldi and Maria De Benedetis are also to be commended for their portrayals of the Rhinemaidens, likewise Rafael Terragnolo for the exemplary manner in which he directed the chorus.

Concerts by Segovia and Neveu

In a series of concerts offered by Andrés Segovia at the Colón, this matured musician showed again that he is a past master of the guitar; his technique and the clearness of tone achieved being outstanding features of his interpretations, which included both classical and modern compositions.

(*Continued on page* 35)

MARGARET TRUMAN AT THE MUNICIPAL THEATER OF RIO

looks at the Carioca Album, collection of songs featuring Rio landscapes, with music by the composer Sylvio Flory, which was offered to her by Musical Courier's representative in Brazil, Celçao de Barros Barreto (second from right, face partly obscured).

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CHICAGO'S AUTUMN SEASON BRINGS PLANS FOR

By DOSHA DOWDY

CHICAGO, ILL.—Innovations highlighting the 1947-48 season promise to make it one of the most eventful chapters in Chicago's musical history. Despite suspended activity of our own Opera Company, the spirit and support of its leaders will be felt throughout Fortune Gallo's season with his San Carlo Opera Co.

At the invitation of the Board of Directors of the Chicago Opera Co., and reinforced by Chicago and Metropolitan opera stars, this veteran organization is supplying our city's opening opera season, Oct. 6-27. Later productions on the opera agenda are concert versions of Strauss's Elektra, Ariadne auf Naxos, and Honegger's Jeanne d'Arc (Chicago premieres); portions of Parsifal, and a full performance of Tristan and Isolde (Nov. 16) with Kirsten Flagstad and Set Svanholm—all offered by Rodzinski and the Chicago Symphony Orchestra.

Of especial interest and pride to Chicagoans is our own Opera Theatre whose plans for first Chicago and American performances of Britten and Menotti operas this season, have been previously announced in these columns.

A new project is the recently organized Metropolitan Opera Ass'n of Chicago headed by Emmett L. Costello, and Nicolai Berardinelli, whose activities will be watched with interest.

An innovation of kindred nature which holds interest musically and socially is the Dinner-Concert Series to be given in the Crystal Ballroom of the Blackstone Hotel. The appearance of the much heralded British contralto Kathleen Ferrier adds special interest to this series.

Hannikainen Opens Orchestra's Broadcasts

Tauno Hannikainen returned early in September from a vacation in California to conduct the four concerts broadcast by the Chicago Symphony preliminary to its official opening, Oct. 9. These events are broadcast from the Eighth Street Theatre on Wednesday evenings (8-9) over WCFL throughout the season, and will be conducted both by Rodzinski and Hannikainen. Also preliminary to the official opening was the special program given for sustaining members on the afternoon of Oct. 4, when the orchestra under Rodzinski gave Aaron Copland's Appalachian Spring its Orchestra Hall premiere. A reception followed, honoring the orchestra's two new conductors.

Ballet Russe Premieres

The Ballet Russe de Monte Carlo, at the Civic Opera House Sept. 24, opened a three-weeks' engagement, offering three Chicago premieres—Madronos, Cirque de Deux, and Lola Montez. These works, reviewed previously in the Musical Courier, lent notes of special interest to the season, as did the Page Stone ballet, Frankie and Johnny, expertly performed by Ruthanna Boris and Frederic Franklin in the title roles. Miss Boris further distinguished herself as choreographer of Cirque de Deux. The company's roster included Danilova, Krassovska, Daniehan, and Moylan.

Camille Anderson Plans New Programs

Camille Anderson, soprano, recently returned to Chicago from an extended summer vacation, most of which was spent in continuing her search for effective folksong material. Miss Anderson's audiences will hear some of the more unusual bits of this music during the coming season.

Central Conservatory Engages Berenice Penaglia

Dr. Robert L. Hudso,n of Central Conservatory of Chicago, announces the engagement of Mme. Berenice Penaglia, mezzo-soprano, as teacher of voice and languages. Mme. Penaglia has recently returned from many years in Italy where she studied with such noted teachers as Martino, Votto (of La Scala), Ghione, Bavagnoli, and Mascagni. She has sung in leading opera houses in Italy under Toscanini, Ghione, Casella, Respighi and Perois, and includes in her repertoire the roles of Rubria, Delilah, Mignon, Carmen, and leading mezzo parts in La Gioconda, Isabeau, Aida, and Il Trovatore.

Oswald Jonas on Chicago University Series

Oswald Jonas, professor of theory at Roosevelt College, will give a lecture on Schubert's cycle "Die Schöne Müllerin" on Nov. 26 in Kimball Hall, in the Chamber Music Series of the University of Chicago, University College. Wilhelm Hess, tenor, will sing the entire cycle. He led classes for the past three years in German Lieder. Among other activities this year at Roosevelt College School of Music, Dr. Jonas is presenting a class on Piano Literature.

Margaret Barnes Presented by Philruth

Margaret Bonds, pianist-composer, displayed genuine musical talent in her Kimball Hall recital on Sept. 23. Clear finger work and a fine lyrical feeling characterized the playing, which only rarely became labored. The program included works of Bach, Beethoven, Scriabine, and Chopin, as well as a group of spirituals transcribed for the piano by Miss Bonds. G. B.

ELIZABETH KLEMM,
co-winner of the 1947 Chicagoland Music Festival, was heard on the Chicago Theatre of the Air broadcast, Sept. 2. Miss Klemm is a pupil of Sonia Sharnova. (Photo by G. Nelidoff.)

Elizabeth Travis in Chicago Recital

Elizabeth Travis, certainly one of the most highly gifted of the young artists, played a remarkable program in Kimball Hall on Sept. 30. Her excellent technical equipment was invariably used to project her fine understanding of the music and never deteriorated into empty virtuosity. An essentially poetic approach characterized the performance. This was particularly in evidence in the Bach Chromatic Fantasy, the Schumann Fantasy in C Major, Opus 17, which was outstanding for its continuity as well as its highly developed contrasts, and the Chopin group which concluded the program. Special mention should be made of Debussy's L'Isle Joyeuse, which was played at a tempo that is heard only rarely, a tempo that allowed the subtle, insinuating inflections of the musical ideas to be heard. G. B.

William Charles in Chicago Debut

In a recital at Kimball Hall on Oct. 1, William Charles, bass, disclosed a voice of unusual beauty, marred on occasion by a certain hollowness of tone. Mr. Charles' program, composed of songs by Schubert, Hugo Wolf, Chausson, Moussorgsky and others, was unfortunately not designed to display his considerable talents at their best, and his French diction was wanting in some respects. On the other hand, his interpretations of songs by Walter Kramer and John Alden Carpenter were of outstanding quality Robert MacDonald provided excellent accompaniments. W. M. S.

Maurine Smith at Kimball Hall

At Maurine Smith's Kimball Hall recital on Oct. 3, it became apparent that the singer, billed as a soprano, would actually be more effective in the mezzo-soprano register. When not obliged to force her high notes, Miss Smith revealed a fresh and ingratiating voice of ample volume. She was at her best in a Brahms group, charmingly delivered which suggested that her field may well be German song literature. Admirable accompaniments were supplied by Edgar Nelson. W. M. S.

Kiv Trio's Series

The Russian Trio, one of the City's foremost organizations, is celebrating its 18th season of Chamber Music entertainment on Nov. 12, when, at the Fortnightly Club, the group will be heard in a program that includes the Schumann D Minor Trio and Haydn No. 5—in D Major. During the season the ensemble will present the Shostakovich Trio, Sonatas of Buxtehude, Couperin, and trios of Brahms, Beethoven and Mozart. The series of six recitals is under the aegis of the Chicago Chamber Music Society.

Tarnowsky Returns

After spending three months on the Pacific Coast, Sergei Tarnowsky has returned to his home city—Chicago—and De Paul University School of Music.

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NEW MUSIC PROJECTS

where a record-breaking class awaited his arrival eagerly. While in the West, Tarnowsky held master classes in Boise, Idaho, Portland, Ore., Los Angeles and Sacramento, Cal. In each of these cities his tuition was sought by professional concert pianists and teachers.

Edward Meltzer Activities

Edward Meltzer, the energetic conductor, enters new field of expansion annually. This season the Director of The Beltzer Institute of Music announces three Music Workshop Courses to be presented in Toledo, Detroit, Chicago and Peoria. Regular conductor of the Peoria Symphony Orchestra, he is also the Musical Director of the Midwest Opera and New Era Opera of Chicago. of Chicago.

Students of Gladys Hemus in Demand

Artist-students from the class of Gladys Hemus are in demand in furnishing programs for our leading music clubs or as soloists in churches, as indicated by the following activities of Katie Neukirch, and Virginia Hellner, contraltos. Miss Neukirch has been engaged as soloist of the Church of Christ Scientist in Des Plaines, Ill., after her successful appearances before various clubs. Virginia Hellner substituted at the Twelfth and Nineteenth Churches of Christ recently. Both students are to participate in the recital to be given by their mentor at Cordon Club, Oct. 25.

On the same program figure the names of another talented contralto, Margaret Schmidt and Shirlie Larsen, gifted young soprano. As usual, Mrs. Hemus will be at the piano to furnish orchestral accompaniments.

Gladys Hemus is the wife of the late Percy Hemus, one of the most noted American singers and voice instructors of the past two decades.

Boris Zlatich in Recital

Annually George Perlman presents several of his students in violin recital. At the beginning of the present season, Boris Zlatich, made his debut at Kimball Hall accompanied by violinist of the Chicago Civic Trio, Yasna Biankini. The young, handsome artist revealed in a well-built, ambitious program a solid technique and the elegance of style characteristic of artist-students from this studio. The program included the Sonata in C by Hindemith, the Bach Sonata in G Minor (unaccompanied), lighter pieces by Stone and Wieniawski and a number entitled Hebraisch, from the pen of his mentor, who shared in the success of the night as did Biankini for his artistic piano accompaniment.

"Kraft to Burton to Warfield"

In baseball parlance, the trio of Arthur Kraft, Arthur Burton, and William Warfield, are a complete team in themselves. Burton, teacher of Arthur Kraft for eight years, is giving tutelage now to one of Kraft's best known artist-students, William Warfield, baritone with the Call Me Mister Company. The latter seems to have a fine future.

R. D.

Rochester Philharmonic Will Mark 25th Year

ROCHESTER, N. Y.—The Rochester Philharmonic Orchestra, Erich Leinsdorf, conductor, opens its silver anniversary season on Oct. 30 in the Eastman Theater. A highlight will be a complete Beethoven cycle of all the symphonies, culminating in the Ninth on March 24, with Ann McKnight, Rosalind Nadell, Erwin Dillon and James Pease, soloists, and the Rochester Oratorio Society of the Junior Chamber of Commerce. Contemporary American works also are scheduled. Soloists include Claudio Arrau, Dorothy Maynor, Jacques Gordon, William Kapell, Sascha Gorodnitzki, Joel Berglund, Isaac Stern. This season the orchestra will go on three complete tours in December, March and April, the second including an appearance in Carnegie Hall in New York on March 13 with Isaac Stern, soloist.

EDOUARD ALBION,

baritone and impresario, who came to Chicago some years ago with a background of concert and opera appearances and as director of the National Opera Association in Washington, D. C. In this post, Mr. Albion featured one opera each year in which only Americans (both principals and ensemble members) appeared. The first of these was a production of Madame Butterfly, with Edith Mason, Paul Althouse and Fred Patton. He also presented such distinguished foreign artists as Chaliapin, Josef Schwarz, Elena Rakowska and others. Mr. Albion now lives in Evanston, near Chicago, where between his own concert engagements he trains and directs the careers of a few young artists.

The Martyr Staged at Carnegie

The Martyr, a two-act grand opera in English, libretto and music by H. Lawrence Freeman, Negro composer, was staged at Carnegie Hall, Sunday afternoon, Sept. 21. The work, previously heard in Denver and Chicago has an Egyptian locale and plot in some respects reminiscent of Aida.

The cast was headed by Muriel Rahn, singing star of concert and the stage, who as Shirah, beloved of Platonus, the "Martyr," disclosed her opulent voice to advantage in music not always grateful to sing, though written with no modern dissonance. Her offstage solo at the beginning was especially effective.

The role of Queen Meriamun was sung with aplomb by Bettye Voorhees, Canadian contralto. Loys Price as Platonus showed a baritone voice of sturdy quality. Louis Rocca, Italian tenor, was the most experienced of the male singers in the role of Pharaoh. Paul Robinson, Negro basso, proved a powerful singer as the High Priest. A mixed chorus of colored singers was heard. Students from the Katherine Dunham School appeared in a brief ballet. The orchestra, owing to difficulties of preparing the work, played only for certain of the larger numbers, while the brunt of the accompanying fell to Rudolph Schaar, pianist. The composer conducted. The audience was cordial, recalling the participants at the end.

T. F.

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BOSTON Symphony Promises Important Premieres

By JULES WOLFFERS

BOSTON.—With as many concerts listed this season as for last year, Serge Koussevitzky opened the 67th season of Boston Symphony Orchestra programs on Oct. 10 at Symphony Hall. It is announced that the season will present new works of outstanding interest.

The soloists for the Friday-Saturday series of 24 programs include four newcomers to these concerts: Ginette Neveu, the French violinist, who is about to make her return visit to America; the violinist, Isaac Stern; Nadia Reisenberg, pianist; and Marina Koshetz, soprano. Those listed who have appeared with the orchestra previously are Myra Hess, Witold Malcuzynski, Artur Rubinstein and Eleanor Steber.

Guest conductors will be Charles Münch, returning from France; Eleazar de Carvalho, visiting conductor from Rio de Janeiro, who has assisted Koussevitzky at Tanglewood; and Leonard Bernstein.

The Boston Symphony will play this season, among new scores, a Symphony by Olivier Messiaen, in 10 movements; the Fourth Symphony of Malipiero (both first times in public); a new Cello Concerto by Khachaturian (American premiere); Walter Piston's Third Symphony; Henry Cowell's Second Symphony; a Piano Concerto by Howard Hanson; and a work by Samuel Barber for soprano and orchestra. Bernstein will introduce David Diamond's Fourth Symphony.

Completely subscribed are the Saturday and Tuesday series in Boston, and the series in New York, Brooklyn, Providence and Cambridge. Concerts will also be given in New Haven, Hartford, New London, Northampton, Mass., New Brunswick, Philadelphia, Washington, D. C., Pittsburgh, Bloomington and South Bend, Ind., Ann Arbor, Detroit, and Rochester.

Records of the past season show an attendance of over 800,000 at Boston Symphony concerts. This is believed to be a record attendance for a symphony orchestra in any one season. The 109 winter concerts attracted 300,000; next came the 21 Esplanade concerts with 250,000; 58 Pop concerts were heard by 135,000; at Tanglewood 105,000 were present at 14 Berkshire Festival programs; and 6 Youth Concerts were played before 12,000. At Tanglewood, in addition to the Festival, some 50,000 heard 47 performances at the Berkshire Music Center. The ABC Network broadcast 45 Tuesday evening programs.

Opera Theater's Plans

Having made an auspicious beginning last season, the New England Opera Theater, Boris Goldovsky, director, continues this year with a Mozart Festival at the Boston Opera House. So far, three operas are scheduled: Idomeneo, which Mr. Goldovsky presented at Tanglewood this past summer in what is believed to have been a first American performance; The Marriage of Figaro; and Don Giovanni.

In the recital field, Aaron Richmond has announced his "Celebrity Series" which will open with Fritz Kreisler on Oct. 19. Pianists include Claudio Arrau, First Piano Quartet, William Kapell, Alexander Brailowsky, and Artur Rubinstein. Singers are Risë Stevens, Ferruccio Tagliavini, Marian Anderson, Enzio Pinza, Maggie Teyte, Richard Tauber, Lotte Lehmann, and John Charles Thomas. Chamber music will be represented by the Griller Quartet. In the Dance, Rosario and Antonio; and Iva Kitchell. Richard Dyer Bennet will be introduced here in this series.

Outdoor Concerts

Winding up the past season's activities, two events should be mentioned. Arthur Fiedler conducted a free outdoor program of a symphony orchestra under the auspices of the American Federation of Musicians at the Hatch Memorial Shell in the Esplanade.

Under the sponsorship of the Mass. Federation of Music Clubs, a dance program was presented, also at the Hatch Shell, with Jose Limon in two dance premeires, assisted by Miriam Pandor and the student workshop of the Dance Department of the Duncanbury School of Arts. Particularly effective was the Song of Songs, by Lukas Foss with choreography by Mr. Limon, and with Ruth Ellison the soprano soloist. The Song of Songs achieved a remarkable success in its initial hearings last season with the Boston Symphony. The present performances did full justice to music and text and was well realized by Mr. Limon and his dancers. The composer was present.

San Carlo Returns

The opera season was opened at the Boston Opera House Sept. 27 by the San Carlo Opera Company under the general direction of Fortune Gallo. This marks the opening of the 37th annual tour of the troup. The list of principal singers announced included: sopranos, Mina Cravi; Selma Kaye; Hizi Koyke; Basel Landia; Graciela Rivera; Willa Stewart; mezzos, Coe Glade; Lorraine Calcagno; Winifred Heckman; Martha Larrimore; tenors, Thomas Hayward; Adrien La Chance; Mario Palermo; Alfonso Pravadelli; Eric Rowton; baritones, Stefan Ballarini, Mario Fiorella; Carlo Morelli, Jess Walters: bassos, Fausta Bozza; Victor Tatozzi; William Wilderman. Nicholas Rescigno is musical director.

•

Heard in South and East

Margaret Henderson Smith, soprano, appeared recently for the Century Theatre Club at the Commodore Hotel, New York, the St. Luke's Women's Guild, Forest Hills, N. Y., and Perth Amboy Teachers Club, Perth Amboy, N. J. She sang during the summer in North Carolina and Virginia, including a concert as soloist for the opening of the Men's Conference in Anderson Auditorium, Montreat, N. C., and a program sponsored by the Women's Club in the same hall. In Virginia Beach, she sang with the choir and in solos at Galilee Episcopal Church, and gave a program at the Avalon Hotel. Miss Smith is a member of the choir at the Brick Church under Dr. Clarence Dickinson and of the St. Cecilia Club of New York, Hugh Ross, conductor.

EDWARD MOLITORE,
tenor, has been engaged by the New York City Center Opera. His first appearance is to be as Herod in Strauss' Salome on Oct. 17.

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San Francisco Opera Marks Jubilee

SILVER ANNIVERSARY OF SAN FRANCISCO OPERA
marked by the presentation before the entire company of a testimonial scroll to Gaetano Merola, its founder and general director, at opening night performance of Traviata. Left to right, Kenneth Monteagle, president of the San Francisco Opera Association, reading scroll; Raoul Jobin (head only showing); Jan Peerce, in costume; Dorothy Kirsten, Martial Singher; Licia Albanese, in costume; Ezio Pinza, Merola; Claramae Turner, George Cehanovsky, and Thelma Votipka, all in their Traviata garb.

By Mrs. FRANCIS H. REDEWILL
San Francisco

A gala occasion was the San Francisco Opera opening, Sept. 16, with fanfare and brilliance from Diamond Horseshoe to highest rafter. Even the weather favored the night with made-to-order perfection.

La Traviata, with Licia Albanese in the title role, Gaetano Merola conducting, thrilled an audience of 3,852, sartorically resplendent with "first-night" attire. A disappionted 700, however, were turned away from the ticket booth.

San Francisco is one of the few cities of the land which owns its own opera company and the only city in the U. S. with a Municipal Opera House. For 25 consecutive years Gaetano Merola has inspired and guided the company he founded. In recognition of this untiring service the entire company of 300, including stars, chorus, stage hands, electricians, gave public recognition in front of the golden curtain preceding the performance. A scroll bearing the names of hundreds of San Franciscans who contributed to a gift for Merola's Silver Anniversary was fittingly presented by Kenneth Monteagle, president of the Opera Association.

The performance itself was of excellent calibre and unity. Assisting artists were Thelma Votipka, Jan Peerce and Leonard Warren.

Since first announcement six additional performances have been added to the season's local schedule, making a total of 27, the series closing in San Francisco, Oct. 18. Thirteen performances will then be given in Los Angeles. Preceding the San Francisco opening, the company was heard in Seattle and Portland, and has appearances scheduled in Sacramento and San Jose.

Music at Stern Grove closed with what audiences called "the most successful concert ever." Arturo Casiglia, usually identified with opera conducting, led the American Federation of Musicians Symphony in a concert of Rossini, Massenet, Ponchielli and three movements of Tschaikowsky's Fifth Symphony. Walter Fredericks, tenor, was soloist.

At the Greek Theatre, Berkeley Campus, there was an excellent presentation of Martha, directed by Kurt Herbert Adler, stage production by Armando Agnini, sponsored by the University Extension and assisted by members of the San Francisco Opera Company, orchestra, and chorus. Claramae Turner, contralto, formerly a local girl but now a member of the Metropolitan Opera, sang Nancy. Lois Hartzell was a charming Martha. Other leads were sung by Edward Marshall, Desire Ligeti, Oliver Jones and Colin Harvey.

A Festival of Songs in English, an intriguing title for three programs at the San Francisco Museum of Art, was given by Mary Groom, contralto, Lois Hartzell, soprano, Loraine Campbell, soprano, Noel Sullivan, basso, Carl Hague, tenor, and George Prail, baritone. Accompanists were Stephanie Shehatovich, Mildred Strand, Gladys Steele, Bernhard Abramowitsch and John Edmunds.

Corinne Lacomble, pianist, and William Kroll, violinist, were heard in a sonata recital at the Marines Memorial Theatre, with excellent renditions of Beethoven, Debussy and Prokofieff works.

Nannette and Carol Levi, violinist and pianist, gifted young Juilliard students, gave an afternoon program of Bach, Brahms, Prokofieff, Ysaye and Bartok.

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Mildah Polia, French mezzo-soprano, will present her annual New York recital on November 13, 1947 at Times Hall.

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N. Y. Concerts

(*Continued from page 18*)

Norwegian Soprano Introduced

Gunvor Mjelva, Norwegian soprano, on Sept. 27 offered a splendid program commencing with the Wonne der Wehmut and two songs from Egmont by Beethoven, a well-balanced group of Strauss lieder and Grieg's The First Meeting, A Bird Song, Last Spring and A Dream as a salute to the singer's native country. The aria from Louise was followed by Music I Heard With You, and There Shall Be More Joy, by Paul Nordoff, I Drift In the Dark, by Annabel Comfort and the Delius setting of I Arise From Dreams Of Thee. The interesting closing songs were by Errki Melartin, Sibelius and Eyvind Alnaes.

Miss Mjelva revealed superior facets of artistry and interpretative skill for which she sacrificed some of her innate tonal suavity. She was accompanied by Leo Taubman. M. C.

Leo Nadelmann in Debut

Leo Nadelmann, Swiss pianist, who bowed on Sept. 28, is a first-rate musician. Technic to him is a means to the musical end, and not something displayed for fireworks' sake. He also is a composer of talent, as divulged in his own Sonatina, his interpretations show the approach of the creative artist. If necessary to the style, he sacrifices showy effects in favor of musical content. This sometimes leads in his case to a certain dryness, or what seems like it. But his reading of Mozart's Fantasy in C minor and Brahms' Variations and Fugue on a theme of Handel were musical feats distinguished as well by their technical execution as their musical depth. His own work is romantic and employs impressionistic color devices. In Feuilles Mortes and La Soirée dans Grenade by Debussy he was poetical and colorful. His closing group of Chopin showed him familiar with the spirit of the works he performed. Most charming were the rare Variations on a Swiss Folksong. An appreciative audience demanded an encore. H. W. L.

Doris Trotman Heard

Doris Trotman, soprano, accompanied by Herbert Goode, on Sept. 28 sang a list of Bach, Mozart, Debussy, Poulenc, Miller, Boatner, Burleigh, Watts, Viannini, Carpenter and Horsman.

Jose Figueroa in Violin List

The Puerto Rican violinist Jose Figueroa, that evening played Vivaldi's A Major Sonata with an abundance of grace and lightness. His intonation was always correct and his rather small but sweet tone, plus an ultra-refined approach, just right for this early period piece. These very qualities, however, did not fare so well with the rest of the works selected by the violinist. Bach's Chaconne was too small in conception and Turina's Sonata, Op. 82, lacked the necessary fire and abandon. Other works on the program were Chausson's Poème and Saint-Saëns Concerto in B minor. Narciso Figueroa, brother of the soloist, was at the piano. R. K.

Lucy Brown Features American Scores

A piano recital, with the second half devoted exclusively to American works, brought Lucy Brown back to Town Hall on Sept. 29 after several years. Beginning with a Beethoven Sonata, Chopin's Barcarolle, and Moussorgsky's Pictures at an Exhibition, Miss Brown went on to Aaron Copland's Piano Variations, Excursions, Nos. 1 and 4 (Samuel Barber), Four Inventions (MS) by Ulysses Kay, Turbulence, Op. 17, No. 2, by Marion Bauer, Bix Beiderbecke's In a Mist, and Sicilian Suite by Herbert Haufrecht. The premiere of Mr. Kay's Inventions provided pleasant listening. Miss Brown is a deft technician and an alert and gifted artist. Her interpretations, whether in standard or unfamiliar music, were in good taste and invested with interest. D. B.

William Horne in Song Recital

A recital by William Horne is always an occasion of pleasurable anticipation, as this young tenor presents fine and unhackneyed program material. With Felix Wolfes lending excellent co-operation at the piano, Mr. Horne on Sept. 30 began with John Christian Bach's Recitative and Aria from La Clemenza di Scipio, which was followed by the twelve numbers in the Liederkreis (Op. 39) by Schumann. Two arias, O res vita corsara, from Dejanice by Catalani, and Serenata, from The Jewels of the Madonna by Wolf-Ferrari, and songs in English completed the printed list. These last were To—(MS), by Roland Fiore, Three (MS), by Paul Bowles, Plain Black Boy, by Rudolf Foret, Brigid's Song, by David Diamond and Beat, Beat, Drums, by Kurt Weill. The tenor's recent excursions into the lyric drama and the resultant inclination to over-amplify his original admirable tonal production appeared in this instance to have roughened his notable legato. However, there was evidenced an exceptional flair for song delivery and vocal quality of fundamentally fine texture. M. C.

Jean Love's Song Program

Blonde and beautiful Jean Love, three times winner of the Melba Bequest Scholarship, gave a debut recital on Oct. 1 that revealed many of the qualities responsible for the honors bestowed by her native country. The young lyric soprano displayed a voice of rare texture, bell-like and clear, an infallible sense of pitch and flawless clarity of enunciation. After the opening groups of 17th and 18th century airs and lieder of Brahms, Schubert and Strauss, Miss Love sang five delightful traditional Scottish Songs and neglected American and English Art Songs, which she effectively restored to their deserved place on the concert program. In numbers by Sidney King Russell, Stanford, Goossens, Delius, Bliss and Warlock, the singer found her happiest medium for vocal scope and interpretation. Paul Meyer was the excellent accompanist.

The featured novelty of the evening was a first performance of Robert Russell Bennett's Sonatine Pour Sopran Et Harpe (MS). Limpidly sung, with harp accompaniment by Laura Newell, this proved an interesting work, fluent and expressive with a contrapuntal play of tonal nuance between voice and instrument. The audience included numerous Australian officials. M. C.

Agi Jambor, Hungarian Pianist, Heard

Agi Jambor, Hungarian pianist, opened her debut recital, Oct. 2, with Bach's Toccata in D major. Haydn's Variations in F minor and Beethoven's Sonata in A major, Op. 101. Her program and playing established the artist as a serious musician who was not aiming at an easy success. Miss Jambor commands a brilliant technic, which she always makes the servant of her musical intentions. Her touch is colorful, her fingers strong and her temperament virile. She understands how to hold an audience. Sometimes her dramatic impetus gets the better of her where more intimacy would seem advisable, but always her work shows a highly personal and serious approach to her task. With Weiner's Passacaglia, a highly virtuosic piece in Lisztian style, and Philipp's Etude her infallible technical abilities were proven in showpieces of high musical standard, whereas Kabalevky's Sonatina was charmingly traversed. The final Sonata in B minor by Chopin reiterated the unusual qualities of the artist. She was feted enthusiastically and had to play four encores. H. W. L.

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State of New York }
County of New York } ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Grace Nylen, who, having been duly sworn according to law, deposes and says that she is the Business Manager of the Musical Courier, and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the act of August 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1946 (section 537, Postal Laws and Regulations), printed on the reverse of this form, to wit:

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Grace Nylen, Business Manager.

Sworn to and subscribed before me this 23rd day of September, 1947.

[Seal] Joseph H. Horowitz.

(My commission expires March 30, 1948.)

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LOS ANGELES — New Opera Group Bows

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, California

The American Opera Co. of Los Angeles made its debut with three operas in the Philharmonic Auditorium, Faust on Sept. 16, The Barber of Seville, Sept. 19 and Tosca, Sept. 20, with Hugh H. Edwards as general director and Vladimir Rosing as artistic director. Rosing's skill ensured that the roles all were acted, not semaphored, and the three operas were sung in clearly enunciated English translations.

Basso Jerome Hines easily pocketed the Faust performance in the role of Mephistopheles, which he invested with a Satanic ardor that kept it glowing. His great height added to the effect, and his richly mellow voice rang forth stirringly. Baritone Stephen Kemalyan gave an excellent account of Valentine, showing a well handled voice of appealing quality. The old Faust was sung by Antonio De Campo, the young one by Bresee Westmoreland, Alice Lee was the Marguerite, the outworn feminine Siebel tradition was discarded commendably with Max Mendenhall in the role, and Leota Lane and Leonard Morganthaler completed the adequate cast.

In the Barber of Seville, Marilyn Cotlow carried feminine honors as Rosina, and John Arnold Ford took the masculine ones as Basilio, both vocally and histrionically. Other principals were Duncan McLeod, Radburn Robinson, Irving Sternoff, and Beverly Jane Richter.

Anne Jeffreys found the vocal part of Tosca somewhat too heavy for her, though she carried the acting admirably. Westmoreland's Cavaradossi and Frederick Klassen's Scarpia were effective, while Robert Kiber's inimitable humor stole his scene as the Sacristan. Special credit should go to Conductor James Sample, who achieved delightful balance and deftly smoothed out difficulties. Curtis L. Stearns conducted Faust adroitly, and Jaye Rubanoff competently batonned The Barber.

Gebert Leads Boheme

The Los Angeles Grand Opera Co. (an appellation that has sheltered numerous unconnected troupes in the past) offered Puccini's La Boheme in the Philharmonic Auditorium, Sept. 26, giving it in the traditional Italian language, mannerisms and gestures, under the baton of Ernst Gebert. Dianne de Sanctos sang a charming Mimi, Edward Ravell proved a light-voiced but pleasing Rodolfo, and John Lombardi provided a good Marcello. Joseph Barcellona, Luis Roki, Rosemarie Fox and Reginald Nichols completed the cast.

Burbank Bowl Series

The delightful atmosphere that was part of the Hollywood Bowl charm in its early days, now long since vanished, has been recaptured in large measure by the Burbank Symphony Orchestra concerts in the Burbank Bowl, high in the foothills where the descending motorist can see the lights of San Fernando Valley spread before him. The Bowl was packed to overflowing with an interested audience which came to hear Leo Damiani conduct the fourth and last Starlight symphony pop concert of the summer season.

Soloist was Fortunio Bonanova, whose screen acting successes have overshadowed the fact that he has a beautiful baritone voice of appealing timbre which he knows how to use to best advantage. He won an ovation in Granadinas, Song of the Volga Boatmen, and Canto de Esclavo by Grenet, deftly orchestrated by Charles Maxwell. For encore he gave a rousing rendition of my own Along the Rio Grande.

Damiani's fine control of the orchestra was manifest in the opening Finlandia of Sibelius and in the superb accompaniments he provided, as well as in Donatelli and Offenbach items. Giuseppe Marino, 83, conducted his own melodic Along El Camino Real, and the bassoon section showed its virtuosity in a Prokofieff Humoresque, and Weissenborn's Turkish March. Hoagy Carmichael was present to take a bow with arranger Jimmie Grier for a special transcription of Star Dust.

Sacramento Symphony Opening

We had occasion to hear the Sacramento Symphony Orchestra in its first concert of the season, a pop sponsored by the Junior League in the ornate Municipal Auditorium, a building designed for shows or exhibitions rather than music. Conductor George Barr adroitly led the large ensemble through a program that included Borodin's Polovetsian Dances, and a cheerful Penguin Dance by a local composer, Harrison. Soloist Nedric Baugh showed a light baritone voice of radio timbre.

Reid Nibley's Recital

Reid Nibley's fine pianism delighted his auditors in the Wilshire Ebell Theater, Sept. 24. He was gratifyingly content to play on the piano, demonstrating that he could achieve plenty of tone without bouncing on the bench or indulging in other gymnastics. He riveted attention with Prokofieff's formidable Third Sonata, gave polished exposition to a Rachmaninoff Etude-Tableau and a Prelude Op. 23, No. 10, and contributed a graceful Debussy group, as well as Scarlatti, Beethoven and Schumann items.

•

Leith Stevens has been signed to a term deal by Universal-International Studios, and his first assignment is "All My Sons," which Irving Reiss will direct. Stevens' latest work was the score for RKO's "Memory of Love," which includes a piano concerto performed by Artur Rubinstein.

On the same lot Walter Scharf has been set as musical director for "Casbah," a Marston production, with John directing and Yvonne DeCarlo and Tony Martin in the starring roles.

•

It is probable that Susanna Foster, recently back from a trip to Europe under the wing of Dusolina Giannini, will be starred in the film version of "Song of Norway." Screen rights were acquired by Universal-International. If the studio considers Susanna as a film counterpart of the diva role created by Irra Petina, we can look for some drastic changes in the screen version!

•

Fortunio Bonanova is playing the role of an impresario in Michael Curtiz' "Romance in High C." The report is that he will officially conduct a new composition by Oscar Levant. (A singer playing an impresario and conducting a composition by a pianist seems to make sense in the film world.)

•

Nancy Moyer, 18-year-old tympani player, has shorn her locks short, musically speaking. After playing last season in the Hollywood Bowl under Leopold Stokowski, Miss Moyer has begun an extended run in a feature spot in Ken Murray's variety show, The Blackouts, in Hollywood. She has played with the Janssen Symphony Orchestra of Los Angeles, the Beverly Hills Festival Orchestra, the Santa Monica Symphony and in many motion picture scores.

•

Nick Bolin, composer of California Sketches Suite, which won the Gershwin Memorial Award, and was introduced by Paul Whiteman at the Gershwin concert of July 12 in the Hollywood Bowl, is completing his first musical comedy, Gypsy Caravan, a satire based on the adventures of a group of American characters in post-war Europe.

Los Angeles Series Announced By "New Ventures in Music"

LOS ANGELES.—New Ventures in Music, founded in 1943 by Ethel Leginska and Mary-V Holloway, concert manager, announces for 1947-48 presentation of the entire piano works of Schubert and Liszt.

In 1943-44 this course offered 20 pianists, each playing one or more of the 24 Preludes and Fugues from the Well-Tempered Clavichord Vol. 1 by Bach; 1944-45, 37 pianists in 10 concerts: 24 Preludes and Fugues, Well-Tempered Clavichord Vol. II and the 32 Sonatas and 21 Sets of Variations by Beethoven; 1945-46, six pianists, six recitals devoted to the entire piano works fo Chopin; 1946-47, eight pianists in seven recitals, complete piano works of Robert Schumann. Also, since 1941, they have sponsored an annual series of orchestral concerts, each program carrying three or four concertos.

•

Ezra Rachlin to Lead Melchior's Orchestra

Ezra Rachlin, one-time child piano prodigy and later musical director of the Philadelphia Opera Company, will conduct for Lauritz Melchior this season when the tenor makes another concert tour with orchestra. So far, plans call for 34 concerts in five weeks. Between sections of the tour, Rachlin will go to Pittsburgh, where Fritz Reiner has invited him to conduct the Pittsburgh Symphony Orchestra on Dec. 19 and 21.

•

William J. King has severed his connection with Consolidated Concerts Corp. He formerly was music editor of the New York Sun.

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IN SCHOOLS AND STUDIOS

Leonard W. Treash Added To Eastman School Faculty

ROCHESTER, N. Y.—Leonard W. Treash has been made new dramatic director of the opera department and member of the voice faculty of the Eastman School of Music. His appointment precedes a widened scope of opera work shop activities at the Eastman School. For the past four years Mr. Treash was on the faculty of the Baldwin-Wallace College Conservatory, Berea, Ohio. He is himself a singer, with a background in opera workshop and as chairman of the opera committee of the National Federation of Music Clubs.

Peabody Announces Appointments

BALTIMORE.—Leah Thorpe, director of the school music department at the Peabody Conservatory of Music, has been named superintendent of the preparatory department, succeeding the late Gustav Klemm. Replacing Miss Thorpe in the school music department at Peabody is Mary Hunter, who comes there from the post of director of music education at the Westminster, Md., High School. She studied at Peabody with Frank Bibb. Both appointments were announced by Reginald Stewart, director.

A new member of the piano faculty is Erno Balogh. Mr. Stewart stated that it was necessary to add to the present piano teaching staff because Harold Bauer will not be returning to Peabody.

McClanahan in 26th Year as Riverdale School Head

The Riverdale (N. Y.) School of Music, Richard McClanahan, director, reopened on Sept. 23. Arthur Christmann, formerly director of music in the Riverdale Country School for Boys, has rejoined the faculty as director of music in the three academic schools of Riverdale. Mr. McClanahan, now in his 26th year as director of the school, is collaborating with Mr. Christmann in preparing a syllabus of music study for primary and secondary schools.

During the summer, Mr. McClanahan taught at his Coveside studio in Southwest Harbor, holding class instruction in music education and training for performance, also private lessons. Among students who came there from all parts of the United States was Jean Bohn of Rockville Center, N. Y., winner of an award to appear with the Young People's Concerts of the Philharmonic-Symphony this season.

Hazel Scott, pianist artist-student of Mr. McClanahan, has completed her coaching with him in preparation for a nationwide concert tour.

Baldwin-Wallace Makes New Appointments

BEREA, O.—The Baldwin-Wallace Conservatory, besides beginning the season with a new director, Harold W. Baltz, succeeding Dr. Albert Riemenschneider, now director-emeritus, has added two teachers in the voice department. Norman Green has been appointed assistant professor of voice and head of the voice department, replacing Leonard Treash. He formerly was professor of voice and head of the voice and choral departments at Oklahoma Baptist University, Shawnee, Okla. The other new voice teacher is Glenn A. Schnittke, instructor of voice and theory, a Baldwin-Wallace alumnus, who also holds a Master of Music degree from Eastman School of Music. He has been church soloist in Cleveland and Rochester and sung in radio and opera.

20th Concert Series Announced At Columbia University

The Institute of Arts and Sciences at Columbia University presents the Twentieth Institute Concert Series in McMillin Academic Theater on Saturday evenings, opened by Mack Harrell, Dec. 13; followed by the DePaur Infantry Chorus, Jan. 17; Rose Bampton, Feb. 28; Rudolf Serkin, March 20; and Gregor Piatigorsky, April 3. A Tuesday evening chamber and voice series is also announced: Susan Reed, Oct. 21; Richard Dyer-Bennet, Nov. 11; Persinger-Britt Trio, Nov. 18; the Kroll String Quartet, Dec. 16. To be heard early in 1948 are Julie Andre, the Pascal String Quartet, the Paganini String Quartet, the Wolff-LeRoy-Britt Trio, the New York Brass Ensemble, and New York Woodwind Quintet.

STUDIO NOTES

Raymond Bauman, pianist and coach, recently presented in recital at his studio Marcia Moran, soprano; Violet Anne Waltenberg, soprano; Gertrude Melinsky, soprano; John Thomas Gold, tenor, and Robert Edmond Baumann, pianist in joint recital. Mr. Bauman assisted all the singers at the piano.

Roderick Williams, tenor, artist-pupil of Amy Ellerman of New York, has been appointed assistant professor at Bucknell University, Lewisburg, Pa.

Felix Wolfes is now a member of the voice department of the New England Conservatory of Music, for coaching and repertoire in opera, lieder and song.

Frank Douglass, baritone, artist-pupil of Lucile Kellogg, gave a recital recently in Gallup, N. M.

JULIA E. BROUGHTON, president of the Piano Teachers' Congress of New York. Miss Broughton gave a normal course at the auditorium of the Clark Music Co., Syracuse, N. Y., this summer, attended by thirty-five teachers from 23 towns in New York State. Melville Clark, harpist, was heard in a lecture-recital during the session.

Dean E. W. Doty of the College of Fine Arts of the University of Texas, announces that Horace Britt has been made guest professor of cello in the department of music. Mr. Britt will continue his concert apeparances in New York and elsewhere.

The "Kellogg Gems," under the direction of Lucile Kellogg, opened another season on Sept. 25 at the Little Theatre of the West Side Branch YMCA. Artists appearing were Lucy Brown, pianist; Marguerite La Porte, soprano; and Lucille Burnham, accompanist.

Mildred Milford has been made a member of the faculty as piano instructor at Western College for Women, Oxford, Ohio.

Louise Honsinger was chairman of the meeting of the Piano Teachers' Congress of New York on Oct. 2 at Steinway Hall. On the program were Ann Slaight, soprano, accompanied by Marjorie Brown; Eric Steiner, Fay Templeton Frisch, speakers; and Dr. Raymond Burrows, who was chairman of a panel discussion.

James A. Sykes has been named head of Colgate University's department of music, according to announcement by Sidney J. French. Mr Sykes spent last year on tour as a concert pianist after three years as dean of Lamont School of Music, University of Denver and 11 as head of the music department at Colorado College.

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IN OPERA'S "GOLDEN AGE."

A group of friends outside of the Metropolitan Opera House. Left to right, Eva Didur, Caruso, Olga Didur and William Thorner.

Thorner States Vocal Principles

"The principles of good vocal teaching," according to William Thorner of New York, "are mental, not physical. The first lesson of an able teacher should show the pupil *how to produce tone*. This is not to say, of course, that one lesson makes a finished singer; but it should set the neophyte on the right track, with a clear idea of future progress. Results, in attaining good singing, or any other objective, are the ultimate test."

Mr. Thorner does not believe a knowledge of the physiology of the throat and vocal cords is essential or even very helpful to the pedagogue. "It's like driving a car," he said. "Learn to *operate* the mechanism, and you can be an expert in a short time. Take the long way round by learning all the principles and intricacies of the motor, and the chances are you will be so preoccupied with that side that you will not master the simple process of driving.

"That's why I say learning to sing is mental, not physical. Give a pupil the right mental conception of what he is striving for, and the physical will follow."

Mr. Thorner, at the beginning of his career knew the De Reszke brothers well; also Plançon, Battistini and many others, and studied with Cortoni in Rome. On the walls of his New York studios are many photographs, with inscriptions and cordial greetings, from John McCormack, Rosa Ponselle, Anna Fitzu, Norman Cordon, Mario Chamlee, Anne Roselle, Sidney Rayner, Schumann-Heink, Amelita Galli-Curci, Al Jolson, Bill Tabbert, Evelyn Laye, Mary Lewis, Cleofonte Campanini.

Singers from Heinz Studio Join City Center Opera

Hans J. Heinz is the teacher of Evelyn Keller, soprano, who made her debut with the City Center Opera on Sept. 28 in the part of the Tatiana in Eugene Onegin, and will sing Elvira in the company's premiere of Don Giovanni.

Another artist from the Heinz studios, George V. Vincent, tenor, also has been engaged by the City Center, with his debut scheduled as the Dancing Master in Ariadne auf Naxos.

EVELYN KELLER IN A STAGE ROLE.

Stanley Hummel to Give Chopin Series

Stanley Hummel, pianist, who gives a Carnegie Hall recital on Oct. 25, will be presented in a series of six recitals at Adelphi College, Garden City, N. Y. The series offers the complete works of Chopin. Dates are Nov. 13, Dec. 11, Jan. 15, Feb. 19, March 18 and April 15.

French Boy Choir Here for Tour

The Little Singers of Paris (Les Chanteurs à la Croix de Bois), under the direction of l'Abbé Maillet, making their first American tour since 1935, on Oct. 11 sang in a Carnegie Hall concert sponsored by American Aid to France.

ANNE ROSELLE, soprano, and ARTHUR M. ABELL,

former Berlin correspondent of the Musical Courier, at Lake Minnewaska this summer, after writing a joint letter to Richard Strauss in Switzerland. Mme. Roselle appeared in Strauss operas in Europe, and studied the part of Elektra under the composer's personal supervision. Mr. Abell's friendship with Strauss dates back to 1890 in Weimar.

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Land of the Lost Returns To Air over WJZ-ABC

Land of the Lost, one of the outstanding children's programs heard on radio, returned to the air on Oct. 11, when the program began a new series over WJZ-ABC as a Saturday morning feature. (11:30 a.m., to 12 Noon, EST). The series originally had its premiere over WJZ-ABC, Oct. 9, 1943, and enjoyed great success as a children's program on the network until September, 1945. Then for a time it was heard over the Mutual network. Conceived and written by Isabel Manning Hewson, the presentation, with delightful and often original background music, has proved its tremendous popularity via several audience-response indicators, not the least of which is the existence of more than 9,000 Land of the Lost Clubs in the U. S. and Canada, composed of youthful radio fans.

Approval by educational institutions and law enforcement agencies has been unanimous. J. Edgar Hoover says "Land of the Lost is one of our great weapons against juvenile delinquency in America." While heard principally by children, whose constant stream of fan mail requires a large staff to handle, the program also boasts a formidable number of adult listeners, for beneath its facade of whimsy, there is a strong undercurrent of satire on the events of the day.

GRETA SKOOG,
mezzo-soprano, sailed Oct. 3 on the SS. Gripsholm for concerts in Sweden and Holland. The artist, who gave a recital in Times Hall last March, will return to America in the spring of 1948. (Photo by James Abresch.)

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Birmingham Music Club Opening 42nd Series

BIRMINGHAM, ALA.—Birmingham music-lovers are anticipating the Music Club's Artist Series of concerts. On Oct. 25 the Charles L. Wagner Opera will officially open its 42nd season with Madame Butterfly. Weeks ahead almost all places in the Auditorium, seating 6,000, were taken.

The Music Club is inaugurating a new feature this year in presenting concerts in a smaller hall. The series include Serkin and Busch; William Kapell; the Gordon String Quartet with Ray Lev; and Jennie Tourel.

The Birmingham Conservatory of Music, Dr. Dorsey Whittington, president, has announced the engagement of Ernest Eniti as head of the violin department.

—ALICE GRAHAM.

Who's News in Concert Promotion

GEORGE H. DAVIS, president of the Community Concert Association of **LEWISTON, ME.** Mr. Davis, a prominent local business man, has installed a piano and a Hammond organ in his office and uses the strains of music to relax from the strain of commerce. Under his leadership, this Community Concert Association (which draws members from Lewiston, pop. 38,000, and Auburn, pop. 19,000) has an enrolled audience of 2,085. Appearing under their auspices this season are the Baltimore Symphony, Rose Bampton, Leonard Warren, Risë Stevens and the Philharmonic Piano Quartet.

GEORGE H. DAVIS
plays the organ as well as arranging concerts.

NBC Harvest of Stars Begins Third Year

Harvest of Stars, music and drama program which co-stars Metropolitan Opera tenor, James Melton and conductor Frank Black, began its third year on the air, Sun., Oct. 5. (NBC, Suns., 2:30 p.m., EST). With this broadcast, Harvest of Stars returned to its Fall and Winter format, which features a dramatic sketch and the International Harvester Chorus in additon to singing star, Melton, and Maestro Black with the symphonic orchestra.

On Oct. 12, the program was broadcast from Minneapolis, and featured a native daughter as guest star, Elaine Mary Campbell, who as Miss Minnesota was runner-up in the Atlantic City Miss America 1947 Pageant.

PASSED AWAY

EUGENE MARTINET, 55, founder and director of the Baltimore Civic Opera Company, died on Sept. 15 in that city. He sang with the Society of American Singers in New York, as well as with the Brooklyn National Opera and in operettas. He also appeared with the Montreal Grand Opera Company and founded a Civic Opera group in the Canadian city before going to Baltimore.

HENRY S. GERSTLE, 56, New York composer and arranger, died in Hot Springs, Va., on Aug. 21. He was a graduate of Columbia University, studied music with D. G. Mason, Rubin Goldmark and Ernest Bloch. From 1925 to 1938 he headed the orchestral arrangement department of NBC, and was secretary-treasurer of the U. S. Branch of the International Society for Contemporary Music.

MARY U. BENNETT, pianist and professor at Oberlin Conservatory of Music from 1919 to 1939, died in Elko, Nev., Aug. 31, while on the way to visit her daughter in Los Angeles. She studied with MacDowell and in Germany and was for a time pianist for the Kneisel and other chamber groups in New York.

ALAN MC LEAN TAYLOR, 69, correspondent for the Musical Courier in Ann Arbor, Mich., recently died at his home in Adrian, Mich. He retired 17 years ago after a quarter century's service as rector of Holy Spirit Episcopal Church in Boston, because of ill health, and since 1934 had been president of the Associated Charities in Adrian. An alumnus of Yale, he lectured on the drama at Adrian College. His sister, Rose, two nephews and three nieces survive.

JANET FAIRBANK, 44, soprano, passed away in Chicago on Sept. 26. The daughter of the late Kellogg Fairbank, Chicago attorney and leader in civic affairs, she studied in Germany and bowed in this country in a joint recital with John Charles Thomas. She appeared with the Chicago Symphony and with the San Carlo Opera, and had given eight New York recitals, in which she featured works by modern composers. Surviving are her mother, Janet Ayer Fairbank, well-known novelist; and two brothers, Kellogg and Benjamin Ayer Fairbank.

ERNEST H. CLARKE, 82, trombonist, who had appeared as soloist with Sousa, Herbert and Walter Damrosch, died in Bronx Hospital on Sept. 16. He had served as personnel manager of the New York Symphony, afterward played with the Philharmonic, and was on the Juilliard School faculty for 27 years.

ROBERT SCHIRMER, 48, composer, writer and a director and assistant secretary of the publishing firm of G. Schirmer, Inc., died at Princeton, N. J., on Sept. 23. A son of the late Gustave Schirmer, former president of the music publishing house, he was born in New York and was graduated from Princeton University. He had composed and written music and song texts, and edited a volume, National Anthems of the United States. His widow, Mary Maureen Geary Schirmer, a writer; his brother, Gustave Schirmer, president of G. Schirmer, Inc., and his sister, Mrs. William Rodman Fay, survive.

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"Thelma Waide Brown as the High Priestess dominated the Temple Scene."—*Donald Steinfirst, PITTSBURGH POST GAZETTE*
"The Priestess, who appeared on the stage in the person of Thelma Waide Brown, sang almost best of the entire cast."—*Fred Lissfelt, PITTSBURGH SUN TELEGRAM*
"Miss Brown's voice is an exceptionally beautiful one possessing a rich, fulsome quality that immediately sets it apart from the run of the mill soprano . . . showed excellent control of the voice, singing fortissimo phrases with no sign of strain . . . striking was her voicing of the opening 'Pace' delivered with impassioned fervor and imagination . . . group of Negro spirituals were sung with superlative insight."—*Richard A. Mohr, THE COLUMBUS DISPATCH*

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Canadian Centers Prepare Lavish Musical Schedules

TORONTO.—The Toronto Symphony Orchestra's coming season will provide greater opportunities to citizens for the enjoyment of symphonic music than ever before. For the first time, each of the subscription concerts will be repeated, allowing twice as many of the city's music lovers to enjoy the programs.

The Toronto Board of Education will sponsor five concerts for 14,000 public school children. Five performances will also be given for students of our secondary schools. The regular low-priced Friday night Pop concerts will be continued. Out-of-town events will be given in Guelph and Kitchener, and in Hamilton McMaster University will sponsor the Orchestra in a series of five concerts.

"Symphony Week"

Now well-established as a regular annual event, "Symphony Week" in Toronto was held this year from Sept. 29 to Oct. 4. The objective was twofold—to raise through public subscriptions, $60,000 for the Orchestra's sustaining fund, and to interpret through the Toronto Symphony the benefits of good music to the entire community. It included a large fashion show at Massey Hall in which 12 of Toronto's largest department stores and specialty shops co-operated, Judith Evelyn, star of the Broadway stage, was commentator. Music was supplied by an orchestra under the leadership of Paul Scherman, new assistant conductor of the Symphony. The Women's Committee of the T.S.O. were sponsors of the show.

Other features of "Symphony Week" were a reception given at the Art Gallery by the Orchestra's Board of Directors for some 3,500 supporters, and special exhibits at the public libraries. At least 15,000 copies of a "Symphony Week" edition of the T.S.O. News were given wide distribution, and an exhibit of Orchestra pictures was on display at the International Cinema.

The enlarged Symphony program will bring in revenue of approximately $200,000. Expenditures will total $260,000. Civic-minded persons therefore must contribute the remainder (the same amount as was asked for last year).

Events in London, Ontario

London, Ontario, has developed some outstanding musical and theatrical organizations during the past few years. London's Civic Symphony has won thousands of new friends during the summer with outdoor concerts in Springbank Park and Victoria Park. The series is sponsored by the City Council and the Band and Orchestra Association. Bruce Sharp, violinist, who has on several occasions appeared as guest soloist with the Toronto Symphony is the conductor.

Another interesting venture in the London Promenade Orchestra, conducted by Raymond Neal, which gave four concerts in the New Library last season. It presented several young Canadian soloists, including baritone Fred Morris and pianist Jack Knight from Toronto. Plans for another series for the coming season are well under way.

Montreal Activities

The Montreal Ladies' Morning Musical Club is about to begin its 56th season, which will include recitals by Lotte Lehmann, Roland Hayes, Jennie Tourel, Rudolf Firkusny, Jacques Gordon, and the Juilliard and Curtis String Quartets. . . . Violet Archer, Montreal composer, has been awarded a special scholarship by the Provincial Ministry of Social Welfare and Youth. Miss Archer is a graduate of the McGill University Faculty of Music. . . . Elizabeth Kirby, of Montreal, has won the $300 Scholarship given by the Supertest Gasoline Company for entrance into the new Music Teachers' College at the University of Western Ontario. . . . Alexander Brott, assistant conductor of Les Concerts Symphoniques de Montreal, began a series of five one-hour broadcasts on Sept. 16. These are played by the orchestra at the Hermitage, and each program includes a work of a contemporary Canadian composer. . . . E. Power Biggs, organist of Harvard University, opened the Montreal Casavant Society series on Sept. 23. . . . The Montreal Women's Orchestra, conducted by Ethel Stark, an orchestra of 80 women musicians, opened its season with a concert at Plateau Hall on Sept. 15. This group is to play in Toronto on Dec. 1 at Massey Hall followed by a European tour.

—JOSEPH A. WHITMORE.

Eva Heinitz Returns From Latin America

Eva Heinitz, viola da gamba and cello soloist, has returned from a tour of South America, giving concerts and recitals in Montevideo, Buenos Aires, and other cities.

ALL ABOARD!

Bronislaw Gimpel, violinist, with Mrs. Gimpel (left) and his manager, Berenece Kazounoff, at LaGuardia Airport before Mr. Gimpel took a plane for Europe to fulfill 40 concert engagements in Palestine, Turkey, Austria, Italy, France, Norway and Sweden. He returns to the U. S. in the middle of January for commitments which include his Carnegie Hall concert on March 22. (Photo by George Valentine Enell & Associates.)

Friday Afternoon Recital Artists For Peabody Named

BALTIMORE.—The Friday Afternoon Recitals at the Peabody Conservatory of Music this season present Mischa Elman, violinist, Nov. 7; Donald Dame, tenor, Dec. 5; Joseph Szigeti, violinist, Feb. 6; Percy Grainger, pianist and composer, March 5; Nan Merriman, mezzo-soprano, Nov. 14; Samson Françis, French pianist, Nov. 21; Joseph Schuster, cellist, Dec. 12; Guiomar Novaes, Dec. 19; the Trapp Family Singers, Jan. 30; Harriet Cohen, English pianist, Feb. 13; Irene Jessner, soprano, Feb. 20; John Charles Thomas, baritone, March 12.

JOHN ROBERT RINGGOLD,

American pianist, who recently returned from a year of study in Europe, has resumed his teaching activities at his New York studio. He will be heard during the season in concert on the West Coast and is scheduled for a European recital tour in 1948-49.

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Activities of the Artists

The International Bartok Contest for pianists, violinists, and string quartets, in Budapest has been postponed until next May.

Stell Andersen, pianist, was soloist with the Vermont State Symphony under Alan Carter at Bennington, Vt., on Oct. 3.

The Masque and Lyre Light Opera will give a double bill of Gilbert and Sullivan's Trial by Jury and The Sorcerer on Oct. 24 and 25 at the Children's Center Theater (formerly the Heckscher Theater).

Amparo Iturbi, pianist, returning to the solo concert field after several seasons of appearances with her brother, Jose Iturbi, has signed a managerial contract with W. Colston Leigh.

Porter Heaps, American concert organist, has returned from a tour of 10 concerts in Colombia, South America, during which he had to carry his Hammond organ with him in a plane. His schedule included several appearances with the National Symphony Orchestra of Colombia.

Among the novelties heard at the Promenade Concerts in the Albert Hall, London, this season were Gordon Jacob's Concerto for bassoon, strings and percussion, with Archie Camden as soloist; Walter Piston's Second Symphony; the Concerto for Orchestra of Starokadomsky; and Elisabeth Lutyens' Petite Suite.

Delfina Samoiloff, American soprano, sang the title role in Puccini's Turandot in a recent opera season at the Teatro Giardino in Cagliari. Among others appearing in the series was Carlo Tagliabue, baritone, formerly of the Metropolitan, heard as Rigoletto.

William Hacker, musical director of the Arkansas State Symphony, conducted two concerts on Oct. 9 and 10 with an ensemble of 40 pianos in Sioux City. The concerts are sponsored by the Sioux City Piano Teachers Association.

Muriel Rahn, soprano, sang at Carnegie Music Hall, Pittsburgh, Oct. 3; and at Will Rogers Memorial Auditorium, Fort Worth, Oct. 7. Her tour continues in Phoenix, Oct. 24; Los Angeles (Philharmonic Auditorium), Oct. 26; and 16 other cities before returning to New York on Nov. 7.

Bartlett and Robertson, duo-pianists, will tour the United States from October to March, then back to Europe for appearances in England and Holland, including engagements with the London Philharmonic, the BBC Symphony, Halle Orchestra, Residentie Orchestra (The Hague) and orchestras in Utrecht, Rotterdam (Holland), Brighton and Leeds (England) and others.

Grace Panvini, coloratura soprano, is concertizing in Rome, Milan and Genoa.

Alexander Uninsky, pianist, at the end of a concert tour of Europe, returned to New York last month, and departed almost immediately for a three weeks' tour of Central America, including appearances in Puerto Rico, Panama, Costa Rica, Guatemala, Caracas (Venezuela) and Havana (Cuba).

The Chamber Music Concertante, Michel Nazzi, director, will give concerts on Oct. 24 and Jan. 16 at Carnegie Recital Hall. Mr. Nazzi was soloist on Sept. 13 at the Saratoga Spa Music Festival, and on Sept. 26 was featured in Montreal in a newly revived Handel Concerto for oboe. Mr. Nazzi is solo oboist of the Philharmonic-Symphony Orchestra.

Arnold Eidus, violinist, makes three appearances in New York the week of Oct. 17—that evening he gives his Carnegie Hall recital and on Oct. 20 and 21 he appears as soloist with the New York City Symphony under Leonard Bernstein.

Martial Singher, baritone of the Metropolitan Opera, singing with the San Francisco Opera Association for the first time, will make his first appearance in 12 years as the Count in Mozart's Marriage of Figaro, and sing in the revival of Pelleas and Melisande. Mr. Singher will give concerts on his way back East to rejoin the Metropolitan.

Luigi Infantino is booked for 20 concerts in December and January throughout the United States and Canada.

Miklos Gafni, Hungarian tenor, returning from a concert tour of Australia, sang in Honolulu on Sept. 4 and gave concerts in California to open a transcontinental tour here.

Susan Reed, ballad singer, who opened her first concert tour on Sept. 27 in Chambersburg, Pa., has just completed her first motion picture, "I Surrender, Dear," for Columbia.

Fritz Mahler, who conducted the opening concert of the Toronto Philharmonic Orchestra season, has been re-engaged for the closing concert on Oct. 16.

Richard Rychtarik has been engaged as technical director of the Metropolitan Opera Association.

Giuseppe De Luca, baritone, will give a Golden Jubilee concert at Town Hall on Nov. 7, 50 years and a day after his operatic debut, at the age of 21, as Valentin in Faust in Piacenza, Italy.

Norma Andreotti, coloratura soprano, sailed on Sept. 27 on the *SS. Noorham* for broadcasts on Radio Rome and concert and opera engagements in Rome, Milan and other cities.

STEVEN KENNEDY,
baritone, will appear in recital at Town Hall, Nov. 8.

Elisabeth Schumann, soprano, who replaced Lotte Lehmann at the Edinburgh Festival, has also taken over Mme. Lehmann's concerts in London. She returns to New York by Nov. 1 to open her vocal studio.

Mary Bothwell, Canadian soprano, who returned to the United States from a European tour on Sept. 24, filled two re-engagements with the BBC Symphony on Sept. 8 and 18.

Sergei Matusewitch, concert accordionist, recently played at the Municipal Auditorium, Springfield, Mass.; for the Friday Music Club of New York; and on Oct. 29 will be heard in New Kensington, Pa. Matusewitch's artist-student, Stuart Feder, has played over WOR and WNYC this summer, and Alan Goldman won first prize in the Junior Accordion Contest given by the American Accordionist Association at the Manhattan Center.

Suzanne Sten, mezzo-soprano, recently was soloist with the Toronto Symphony in Toronto, a re-engagement from last season. On Oct. 9 she sang one of the leads in Tales of Hoffmann with the New Orleans Opera, afterward going to Illinois for orchestral engagements.

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PICKUP CHATTER

If the last two months are any indication, the volume of discs in the immediate future will probably be record-breaking (no pun intended). It is also interesting to report that a rise in quality should be one of the features, especially since Columbia is beginning to repress masters of their British affiliate. Benjamin Britten's Young Person's Guide to the Orchestra is one. It is really nothing more or less than a set of variations, topped with a fugue, on a theme by Purcell; but since it was written for an educational film on the orchestra, and since the variations are so designed to set off the various orchestral choirs, it is as good a children's set as ever was made. It is pretty good music too, from any aspect. Boieldieu's somewhat dated Caliph of Baghdad overture is another well-recorded British import.

Victor also has brought out a set released some months ago in England—Beecham's interpretations of scenes from Berlioz' Trojans and the Borodin Prince Igor Overture. The Berlioz music, which cannot be duplicated in any American catalogue, is perhaps more rewarding than many of the composer's more popular pieces; and since the Borodin overture is one of the finest examples of the Russian musical renaissance, this set is well worth owning.

Another album which virtually defies criticism is the Toscanini excursion into Wagner. The Faust Overture, though not top-notch Wagner, is strong and virile, with interesting hints of Tannhäuser and The Flying Dutchman. This is the only modern recording of the music. There are several of the Siegfried Idyll, but none has the clarity of the present version.

Bach, Ballet and Singles

Recently Koussevitzky recorded the Bach Suite in B minor in an interpretation that left a little to be desired from stylistic aspects. Now we have one with Reiner and Caratelli which also has some undesirable features. The flute playing has little of the placidity and repose demanded by the music, and Reiner's touch sometimes is heavy. Bach's suite, after all, is a series of dances.

So is Bernstein's Facsimile, though any other relation between it and the Bach is not only accidental; it is impossible. Bernstein, incidentally, does not move here as freely as he did in Fancy Free or On the Town, even granting the difference in subject matter. Some outside influences seem to have weighed heavily upon him, and the music has more efficiency than spontaneity. It is well played and recorded.

Among the single discs there is a sumptuous recording by Ormandy of The Sorcerer's Apprentice, a very loud one by Fiedler of Liszt's not too well known Ninth Rhapsody (not an arrangement), and a smooth one of Ravel's Pavane by Koussevitzky. Grofé's Mississippi Suite and Gould's Minstrel Show are done as well by their respective conductors as the inspiration of the music will permit.

Recordings by Keynote

Keynote Records makes its bow with a first recording of Stravinsky's Dumbarton Oaks Concerto and a recording of the often-heard Concerto Grosso in D minor by Vivaldi. The latter, however, is played as originally written—with a small body of strings that allows the soloists to be clearly heard. Stravinsky's work derives its name from the house of its dedicatee; the music itself was written in Paris, in 1937-1938. It has the characteristic angularity of that composer's neo-classic period, and also some pungent writing. This is a needed first recording, and it is to Keynote's credit that they released it rather than something splashier. The recording, on vinylite, is more than good—it matches the quality of any commercial discs released today. The frequency response is high, chords do not flatten out, and there is enough resonance behind the music to approximate actual playing conditions.

Concertos

Another Columbia release of a British set is a long-awaited one of Mozart's

(*Continued on page 35*)

RECENT DISC RELEASES

Orchestral

BACH: Suite in B minor. Sebastian Caratelli (flute) and Pittsburgh Orch., dir. Reiner. Columbia M-MM-695, 3 discs, $4.

BACH: Toccata and Fugue in D minor. Leopold Stokowski and his Orchestra. Victor disc 11-9653, $1.

BERLIOZ: Royal Hunt and Storm; Trojan March; BORODIN: Prince Igor Overture. London Phil. Orch., dir. Beecham. Victor M-DM-1141, 3 discs, $3.85.

BERNSTEIN: Facsimile. Victor Orch., dir. Bernstein. Victor set M-DM-1132, 2 discs, $2.85.

BOIELDIEU: Overture to Caliph of Baghdad. London Sym. Orch., dir. Mathieson. Columbia disc 72237-D, $1.

BRITTEN: The Young Person's Guide to the Orchestra; BACH: Air from Suite in D. Liverpool Phil. Orch., dir. Sargent. Columbia M-MM-703, 3 discs, $4.

DUKAS: Sorcerer's Apprentice. Philadelphia Orch., dir. Ormandy. Columbia discs 12584-D, $1.

GOULD: Minstrel Show. Minneapolis Orch., dir. Mitropoulos. Victor disc 11-9654, $1.

GROFÉ: Mississippi Suite. André Kostelanetz and his Orch. Columbia X-MX-284, $3.

LISZT: Hungarian Rhapsody No. 9. Boston Pops Orch., dir. Fiedler. Victor disc 11-9652, $1.

RAVEL: Pavane. Boston Sym. Orch., dir. Koussevitzky. Victor disc 11-9729, $1.

STRAVINSKY: Dumbarton Oaks Concerto. Dumbarton Oaks Festival Orch., dir. Stravinsky. Keynote set DM-1, 2 plastic discs, $3.75.

VIVALDI: Concerto Grosso in D minor. Alexander Schneider and Dumbarton Oaks Chamber Orch. Keynote plastic disc 2003, $1.75.

WAGNER: Ride of the Valkyries; Faust Overture; Siegfried Idyll. NBC Orch., dir. Toscanini. Victor M-DM-1135, 4 discs, $4.85.

Instrumental

BACH: Concerto in D minor for 2 Violins. Jascha Heifetz (playing both parts) and Victor Chamber Orch., dir. Waxman. Victor M-DM-1136, 2 discs, $2.85.

BEETHOVEN: Violin Concerto. Joseph Szigeti and N. Y. Phil. Orch., dir. Walter. Columbia M-MM-697, 5 discs, $6.

BEETHOVEN-LISZT: Adelaide. Egon Petri (piano). Columbia disc 72163-D, $1.

BRAZILIAN PIANO MUSIC by Villa-Lobos, Pinto and Guarnieri. Guiomar Novaes (piano). Columbia M-MM-692, 3 10-inch discs, $3.

DEBUSSY: Sonata for Flute, Viola and Harp. Laura Newell (harp), John Wummer (flute) and Milton Katims (viola). Columbia X-MX-282, 2 discs, $3.

HANDEL: Viola Concerto. William Primrose (viola) and Victor Orch., dir. Weissmann. Victor M-DM-1131, 3 discs, $3.85.

LISZT: Concerto No. 1 in E flat. Artur Rubinstein (piano) and Dallas Sym. Orch., dir. Dorati. Victor M-DM-1144, 2 discs, $2.85.

HOROWITZ: Mendelssohn's Wedding March and Variations after Liszt. Vladimir Horowitz (piano). Victor 11-9693, $1.

MOZART: Horn Concerto No. 4 in E flat. Dennis Brain (horn) and Hallé Orch. Columbia X-MX-285, 2 discs, $3.

SCHUMANN: Arabesque. José Iturbi (piano). Victor 10-inch disc 10-1325, 75c.

SCHUMANN: Aufschwung; LISZT: Un Sospiro. Ania Dorfmann (piano). Victor disc 11-9672, $1.

Vocal

BACH: Agnus Dei; Qui Sedes (B min. Mass); Esuriantes Implevit Bonis; Et Exultavit (Magnificat). Carol Brice (con.) with Columbia Broadcasting Orch., dir. Saidenberg. Columbia X-MX-283, 2 discs, $2.85.

BACHELET: Chère Nuit; FAURÉ: Les Roses d'Ispahan; Après un rêve; MILHAUD: Chansons de Ronsard; DUPARC: Invitation du voyage. Lily Pons (sop.), with orch. dir. Andre Kostelanetz and Maurice Abravanel. Columbia M-MM-689, 3 discs, $4.

GIORDANO: Come un bel dì di Maggio (Andrea Chenier); VERDI: Di' tu de fidele (Ballo in Maschera). Jussi Bjoerling (ten.) with orch., dir. Grevillius. Victor 10-inch disc 10-1323, 75c.

MEYERBEER: O Paradis (Africaine); BERLIOZ: Nature Immense (Faust); MASSENET: Adieu donc (Herodiade); Pourquoi me reveiller (Werther); Ah! fuyez (Manon); GOUNOD: Ah, leve-toi soleil (Romeo). Raoul Jobin (ten.) and Metropolitan Opera House Orch., dir. Pelletier. Columbia M-MM-696, 3 discs, $4.

PUCCINI: Mi Chiamano Mimì; Addio (Boheme). Dorothy Kirsten (sop.) with Victor Orch., dir. Morel. Victor 11-9694, $1.

ROSSINI: Cruda Sorte (Italiana in Algeri); Nacqui all' Affano (Cenerentola); Bel Raggio (Semiramide); Una Voce Poc. Fa (Barbiere). Jennie Tourel (mezzo-sop.) and Metropolitan Opera House Orch., dir. Cimara. Columbia M-MM-691, 3 discs, $4.

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NEW PUBLICATIONS

The League of Composers has announced a list of commissions given by individuals and music publishers to mark its 25th anniversary. Irving Berlin and Richard Rodgers, two of the most popular American composers, have joined together to commission a piano sonata by Samuel Barber. The long list of commissions for the occasion include a work for theremin by Nicolai Berezowsky from Lucie Rosen; piano pieces by Harold Shapiro and Peter Mennin from Boosey and Hawkes and Hargail, respectively; a short orchestral work by Robert Ward from Broadcast Music; a string quartet by William Bergsma from Carl Fischer and a solo instrumental work with piano accompaniment by Wallingford Riegger from Edward B. Marks Music Corp. Additional commissions are to be announced.

The League has quite a record of achievement since 1923. It has presented 1,004 concert works, sponsored 16 stage productions, issued 23 volumes of "Modern Music" and published the "Composer's News Record." 600 composers have been heard in its programs and 320 American compositions have been performed.

•

Jack Mills, president of Mills Music, Inc., is now in England setting up office policy for his publishing firm's London branch. An important function of the firm will be to promote works by American composers in England and those of English composers in America. Alex North and Leroy Anderson have been added to Mills' list of composers which already boasts of Morton Gould, Roy Harris, and many others.

New Books

FIRESIDE BOOK OF FOLK SONGS, selected and edited by Margaret Bradford Boni; arranged for piano by Norman Lloyd; illustrated by Alice and Martin Provensen. Simon & Schuster, N. Y. $3.95.

This is a most colorful and beautifully printed volume including 147 ballads, sea chanties, cowboy, railroad, marching and "valor" songs, spirituals, hymns and Christmas carols from various nations, all with English texts. The 500 illustrations in color are fanciful and of a "sampler" quality, embellishing every page. The accompaniments are simply fashioned but not monotonous, often in four-part harmony.

COMPOSING FOR THE FILMS, by Hanns Eisler. Oxford University Press, N. Y. $3.

Mr. Eisler, who has several Hollywood scores to his credit, was also in charge of the Film Music Project of the New School for Social Research. This volume is an excellent survey of the film composer's problems—not only musical, but sociological. The author's general thesis is that outmoded *clichés* of musical expression should not be used for so modern a medium as the movies. He would like to hear the flavor of modern music in the Stravinsky-Bartok-Schoenberg idiom as film background music.

Naturally, the author is alive to the specific difficulties of the medium. "It must be emphasized," he writes, "that the galaxy of forms evolved by traditional music and expounded in academic theories is largely useless." Faced with the necessity for creating a new speech on one hand, and the apathetic attitude toward music prevailing in Hollywood on the other, Mr. Eisler pleads for more collective work in the industry. "The planning of the music can be effective only if it is not separated from the planning of the picture; the two aspects must be in productive interrelation." In an appendix some concrete suggestions and musical illustrations serve to illustrate Mr. Eisler's points of view.

For String Quartet

SIX SERENADES, by Normand Lockwood. Music Press, Inc., N. Y. Score and parts, $2, score only, $1.25.

These are the first of Lockwood's works to appear in print. They were composed in 1945 as a group of short pieces practical for music school programs and radio programming purposes. None of these Serenades is difficult to play, and they have been planned, as a group, for maximum contrast. The first is marked "easy-going," the second "a little slower," the third "fast," the fourth "slow," the fifth "fast," and the sixth "slow." Modern in idiom, they nevertheless possess enough melodic interest to make them admirable for amateur as well as professional groups.

STRING QUARTET IN A MINOR, by R. Vaughan Williams. Oxford University Press, London. New York agents, Carl Fischer, Inc., $3.25.

Subtitled "For Jean on her birthday," this quartet is in four movements—Prelude, Romance, Scherzo and Epilogue. It is somewhat short, taking about twenty minutes to perform, but has a quiet, reflective quality and a superb order of craftmanship. The viola is given special prominence, with a short solo leading off all four movements—possibly something of an autobiographical nature.

Score

ELEGY, by Bernard Rogers. Elkan-Vogel Co., Inc., Philadelphia. $1.

Subtitled "To the Memory of Franklin D. Roosevelt," this short Elegy is a sincere tribute in music. It begins with a viola theme above muted cello and bass, builds up to an impassioned peak, and dies away. Scoring is for flute, two horns, timpani, and the usual strings. Orchestra parts may be obtained on rental from the publisher.

For Voice and Piano

SONNET TO THE SEA and TO EVENING, by John Klein. Associated Music Publishers, Inc., N. Y. 60 cents each.

Both songs are marked with economy of means. Sonnet to the Sea starts with a gently rolling bass, but changes as the vocal line intensifies. To Evening has a hushed atmosphere with many changes in the metrical scheme. An idiom which, for want of a better term, can be called American impressionism permeates both songs, which are successful attempts at creating a mood and holding it.

VOICES OF SPRING, by Johann Strauss. Carl Fischer, Inc. $1.

Transcribed for and sung by Lily Pons, Frank LaForge has made a typical coloratura holiday out of this Strauss music, complete with flute obbligato and vocal cadenza ending on a sustained high B flat. None but an experienced singer should touch this music, which is designed purely for display purposes.

WIND AND GIRL, by Vera Eakin; WEATHER FORECAST, by Daniel Wolf; TWILIGHT TRAIL, by Richard Manning; WE TWO, by Elinor Remick Warren. G. Schirmer, Inc., N. Y. 50c, 40c, 50c and 50c, respectively.

Wind and Girl, in the key of B flat, uses rushing arpeggio figures in the accompaniment to give a gusty effect. It requires a healthy abandon in singing; a full voice is needed. Weather Forecast is a short song complaining of the weather man's prediction; it would be very effective done with just the right touch of whimsy. Twilight Trail is a sensitively executed song with a touch of Western wide-open-space idiom despite its quiet quality. We Two is more elaborate in its lay-out, opening with an exhortation for the sun to shine. The poem is Walt Whitman's, which may account for the grandiose setting. All are for low or high voice.

MEMORIES OF ITALY (An Album of its Best-Loved Songs). Edward B. Marks Music Corp., N. Y. $1.

Several of the popular and some less familiar songs are here. This is not a folk-song collection; the composers include Giuliani, Fassone, Tagliaferri, Fragna, Lama, Tosti, Nutile, Mario, Bixio and Cioffi. Among the titles are Capinera, Santa Lucia, Far Away, Serenade to Naples, Song of Love, Marechiare, Guitarrita, etc. The accompaniments are simple, and text is in English and Italian.

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PICKUP CHATTER

(*Continued from page* 33)

Horn Concerto in E flat played by the young master Dennis Brain. His performance is incredibly fluent, as musicianly as it is virtuosic. Since the music is superb Mozart—especially the melancholy slow movement—few better investments could be made. There also is the Handel Viola Concerto, which may or may not be an authentic product of Handel's pen, but which is bracing music nevertheless, whoever the actual author may be. Primrose's performance is all that could be desired.

Liszt's popular E flat Concerto is given a thorough workout by the energetic Rubinstein, whose interpretation displaces all previous versions (none of which is recent). The pianist here is in fine form; he plays with spirit, unlimited technique and a complete knowledge of Liszt's idiom—an idiom which demands more than virtuosity alone.

Beethoven's Violin Concerto gets an invigorating reading from Szigeti, whose older version is thus superseded. Heifetz and Kreisler also have recorded this concerto, and both of their sets have points of commendation. The new recording, however, is a little brighter in sound than the Heifetz, technically more accurate than the Kreisler, and as musicianly as either. If your collection is without an example of this music, then, the Szigeti is the indicated choice. If, on the other hand, your collection is without Bach's great Two-Violin Concerto, it might be wiser to by-pass the new version wherein Heifetz plays both parts in favor of the Busch-Magnes set. The engineers have done a good job in overlaying the playback of the second violin, but the musical results are not exactly stimulating.

Chamber and Piano

The second of Debussy's three sonatas is for harp, flute and viola—a piquant instrumental combination. Like many of Debussy's later works it is rather indeterminate in mood and structure, though highly appealing in the imagery it evokes. Newell, Wummer and Katims collaborate effectively in a polished performance. Among the piano discs, Novaes beautifully plays some disappointingly inconsequential music, and Petri plays the Beethoven-Liszt Adelaide as though he believed in it. Iturbi's conception of the Schumann Arabesque is on the stiff side, and Miss Dorfmann's ideas about Schumann's Aufschwûng and Liszt's Un Sospiro (better known as the D flat Etude) are commendably earnest and a little heavy.

Vocal

In her album of Bach arias, Carol Brice demonstrates that it takes more than voice alone to deal with Bach's line. Of the singer's vocal powers there can be no doubt; but of her ability to project the meaning of the arias there is a question. After a few years Miss Brice will probably look back on this album and decide to re-record it.

Dorothy Kirsten deals quite competently with her two Puccini arias, but the prize for the month's most exciting singing goes to Bjoerling for his flexibility and grand manner in the Verdi and Giordano arias. This is a magnificent performance, and displays a style that is a throwback to the uninhibited days of Caruso and Gigli.

LURA STOVER,
soprano, who has been heard in oratorio performances throughout the country, is now producing "Oratorio Briefs" for Bibletone Records in addition to her other performing activities. (Photo by Sherman.)

Two more throwbacks can be found in the Tourel and Jobin albums. The latter consists of French arias that are out of fashion nowadays. Some are pleasant to hear, some too stylized for resurrection; all are convincingly sung. In the Tourel album there is an opportunity to hear some arias sung as they originally were written—for mezzo-soprano rather than coloratura. Tourel sings with unfailing intelligence, and has enough vocal technique to put the florid passages in their place. And in at least one case—the Cenerentola aria—the results are perfectly charming.

Miss Pons takes up the gauge for the French art song with four popular and three less familiar examples. The Bachelet, Fauré and Duparc songs are well known and have been recorded before; the Milhaud songs, composed expressly for the singer, are first recordings. They are agreeably cast, flow with facility, and Miss Pons sings them with the proper spirit. The other songs are not helped by the orchestral accompaniment. If you like the voice and style of the singer you will not be bothered too much; if you are a purist, you will consult the recordings by Panzera, Teyte, Vallin, *et. al.* —R. K. S.

BUENOS AIRES

(*Continued from page* 21)

At the same theatre, Ginette Neveu was heard in a series of recitals. This French violinist possesses a fine command of the bow, the technique of her left hand being also well-nigh perfect. Her concerts, in which she was accompanied at the piano by Jean Neveu, were followed with great interest.

Backhaus Returns

After an absence of nearly ten years, Wilhelm Backhaus returned to the Colón, and, in a cycle of seven piano solo recitals, interpreted Beethoven's 32 sonatas. As was the case on his previous visit, these concerts proved to be major artistic events, hailed enthusiastically by huge audiences.

—Leopoldo H. Frias.

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Willa Stewart is filling a three weeks engagement with the San Carlo Opera in Chicago and Boston where she will be heard in the prima donna roles of Cavalleria Rusticana, Trovatore and Aida. The soprano is commencing a busy season which lists 10 joint recitals with Frederick Jagel, four performances of the Verdi Requiem, Kansas City, Detroit and Bob Jones College, Greenville, S. C. She is now under the Colston Leigh management.

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Birth of Electric Recording Opened New Musical Vistas

By PETER L. JENSEN

The first reproduction of the human voice was very rudimentary, and as far apart as the poles from the perfect results obtained today from modern electrical sound reproducing systems.

Thomas Edison enjoyed a practical monopoly on the original phonograph, for the first 17 years, due to patent protection. But after 1893, many other investigators entered the field, and the art took on a broader aspect.

Edison's original records were cut on a "hill and dale" method, but in the 'nineties, the system of cutting the records transversely was introduced and developed energetically by others. The two methods were simultaneously perfected, and during the following years, as is well known, the phonograph became a valued instrument of entertainment.

Up to this point, amazing ingenuity had been used by the engineers, but they had almost come to the end of their resources, until the thought of using electricity was presented. The idea of an electrical phonograph came about in a rather incidental manner. It 1914, at Napa, near San Francisco, Edwin S. Pridham and I were working on a new telephone, or sound reproducer, embodying a novel principle. This we called the "electrodynamic"—a term which subsequently was used the world over. About this time, we succeeded in making our electrodynamic sound reproducer into a loudspeaker, and by using powerful electrical means, we were able to amplify the human voice to such an extent, that it could be clearly heard a mile away.

Origin of the New Instrument

We found it inconvenient to sit and speak continuously into a microphone for our experiments, so the thought occurred to us to place the microphone in front of the horn of an old Edison cylinder phonograph which we had in our laboratory. In this manner, we amplified the recorded speech of Lincoln's Gettysburg Address, Patrick Henry's "Give me liberty or give me death," and other oral or musical selections.

To improve the fidelity of the reproduction, we took the next step, which was to do away with the phonograph horn itself, and inserted the microphone directly into the tone arm. Now, in effect, we had in our hands, an electrical reproducing phonograph, consisting of a record, a pickup, a microphonic device, the necessary electrical means for amplification, and a dynamic loudspeaker, the whole set-up containing essentially,

PETER L. JENSEN, pioneer in the sciences of sound. (Photo, Moffett Studio.)

the elements of a modern electric phonograph.

We realized immediately that what we had done might possess great commercial possibilities, and we applied for a patent on this whole device. As a rule, when one does this, he discovers to his dismay that his idea is not new, and that a considerable amount of prior work in the field is revealed by the Patent Office. But, to our surprise, we found that our idea was entirely novel, and our original patent on an electrically reproducing phonograph was issued as early as 1916. This patent covers the combination of a turntable, a record, a microphonic pick-up, electrical means for amplifying the sound, a loudspeaker mounted inside a cabinet, and a volume control mounted on the outside of the cabinet—much as it is today.

Magnavox Company Formed

Recognizing that such a device as ours would without doubt supersede all other then existing phonographs, the Sonora Phonograph Co. of California, combined their resources with ours, and in 1917, a new company was formed for the purpose of exploiting the new invention. This, we called The Magnavox Company, now a great nationally known concern. The name "Magnavox," meaning, of course, "great voice," in Latin, was previously given to our Dynamic Loudspeaker by Pridham and me, and we still think the choice a happy one.

Great improvements have been made since the beginning, over a generation ago. It is impossible to predict what our children, and theirs, will see in future.

This article, written by a pioneer inventor in the field, tells of the early beginnings of the electric phonograph, which revolutionized the industry, and of the consequent formation of the Magnavox Company, today one of the leading manufacturers of de luxe phonograph instruments, the central offices of which are situated in the Chicago area.—Ed. Note.

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WALTER HENDL (left) and CLARENCE ADLER

at Karinoke, Lake Placid, N. Y., Mr. Adler's country home, where he taught piano and coached artist-students this summer.

IN THE NORTHWEST.

Helena Lewyn, pianist, of Hollywood, on vacation at Mt. Rainier. Miss Lewyn left Los Angeles on the SS. Erria for Vancouver and Victoria, B. C., and after several days in Canada visited Mt. Rainier, Mt. Hood and Crater Lake. On her return to Hollywood, she entertained Mona Paulee of the Metropolitan Opera at a dinner.

Rachmaninoff Fund's Contest Opens in November

The Rachmaninoff Fund announces that 66 contestants from 17 states and the District of Columbia have applied to compete in the fund's second piano contest, which begins next month. The first regional auditions will be held in Philadelphia on Nov. 10, 11 and 12, to be followed by tests in Boston on Nov. 15. The dates for Cleveland, Chicago, Dallas and the West Coast will be announced later. Auditions in all these regions will take place before the first of the year.

Goossens Leads Concert of New Zealand Symphony

AUCKLAND, NEW ZEALAND. — Eugene Goossens traveled through Auckland on his way to Sydney to take up his new post as director of the NSW Conservatorium of Music, and was invited to conduct the New Zealand Symphony. Before a packed house in the Auckland Town Hall, he presented Handel's Water Music Suite, Beethoven's Leonore Overture No. 3and the Sibelius Symphony No. 1 W. H.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TIH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Oct. 15. New York Youth Concerts Association, CH, A; Hilde Somer, pianist, CH, E; Enrique Ruiz, tenor, TH, A; Martha Briney, soprano, TH, E; Emma Foos, contralto, CRH, E.

Oct. 16. New York Philharmonic-Symphony, Stokowski conducting, CH, E; Tom Scott, folksinger, TH, E.

Oct. 17. New York Philharmonic-Symphony, Stokowski conducting, CH, A; Arnold Eidus, violinist, CH, E; Emilio Osta, pianist, TH, E; Eleanore Hansen, soprano, CRH, E.

Oct. 18. Alexander Borovsky, pianist, CH, A; Herbert Sorkin, violinist, CH, E; first of two Young People's Concerts, auspices of Philharmonic-Symphony Society, TH, M; George Haddad, pianist, TH, A; John Ranck, pianist, TH, E; Fred Robbins' One-Nite Stand, TH, 11:30 p. m.

Oct. 19. New York Philharmonic-Symphony, Stokowski conducting, CH, A; Mischa Elman, violinist, CH, E; Louis Graveure, song recitalist, TH, A; Felicia Roon, pianist, TH, 5:30 p. m.; Eddie Katz, violinist, TH, E; Mary Bonar, soprano, CRH, A; Yvonne Ann Christon, soprano, CRH, E.

Oct. 20. Andor Foldes, pianist, CH, E; the Little Orchestra Society, Claudio Arrau, pianist, soloist, TH, E.

Oct. 21. Tossy Spivakovsky, violinist, CH, E; Wanda Paul, pianist, TH, A; Vera Franceschi, pianist, TH, E.

Oct. 22. Montreal Women's Symphony, CH, E; Melvin Ritter, violinist, TH, A; Rosalyn Tureck, pianist, TH, E.

Oct. 23. New York Philharmonic-Symphony, Stokowski conducting, Nathan Milstein, violinist, soloist, CH, E; Anahid Ajemian, violinist, TH, E.

Oct. 24. New York Philharmonic-Symphony, Stokowski conducting, Nathan Milstein, soloist, CH, A; Anatole Kitain, pianist, CH, E; Conrad Thibault, baritone, TH, E; Chamber Music Concertante, CRH, E.

Oct. 25. Stanley Hummel, pianist, CH, A; Philharmonic-Symphony, Stokowski conducting, CH, E; Claudette Sorel, pianist, TH, A; Leona Hahnke, pianist, TH, 5:30 p. m.; Albeneri Trio, TH, E; Fred Robbins' One-Nite Stand, TH, 11:30 p. m.

Oct. 26. New York Philharmonic-Symphony, Stokowski conducting, Nathan Milstein, violinist, soloist, CH, A; Joseph Rabushka, violinist, CH, E; Nota Camberos, soprano, CH, A; Hilda Morse, soprano, and Salvador Ley, pianist, assisted by Shoremount Singers, TH, 5:30 p. m.; Zinaida Alvers, mezzo-soprano, TH, E; Maddalena Belfiore, piano-accordionist, CRH, A.

Oct. 27. Ossy Renardy, violinist, CH, E; Abba Bogin, pianist, TH, A; Appleton and Field, duo-pianists, TH, E.

Oct. 28. Philadelphia Orchestra, CH, E.

Oct. 29. Ines Carillo, pianist, CH, E; Vladimir Drozdoff, TH, A; Rosalyn Tureck, pianist, TH, E.

Oct. 30. New York Philharmonic-Symphony, Stokowski conducting, Myra Hess, pianist, soloist, CH, E; American-Soviet Music Society, TH, E.

Oct. 31. New York Philharmonic-Symphony, Stokowski conducting, Myra Hess, soloist, CH, A; Edmund Kurtz, cellist, CH, E; Gold and Fizdale, duo-pianists, TH, E.

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Holland Music Season Is International

THE HAGUE.—During the past summer season the Nederlandsche Concertdirectie J. Beek presented many top-ranking artists.

The BBC Symphony Orchestra from London, with its conductor, Sir Adrian Boult, made a tour and played at the summer festival at Scheveningen, Queen Wilhelmina of the Netherlands attending this performance. The Glasgow Orpheus Choir roused admiration as one of the finest choirs ever heard in this country.

Conductors such as Otto Klemperer, Charles Münch, George Sebastian, Leopold Stokowski, and soloists Kirsten Flagstad, Ginette Neveu, Nicole Henriot, Ida Haendel, del Pueyo, Stefan Askenase and others added brilliance to the summer season.

In the coming winter Artur Rubinstein returns to this country after an absence of seven years. Robert Casadesus will open the new season. Otto Klemperer will conduct the Concertgebouw Orchestra in 17 concerts.

A series of all-French music by artists of that country will be given under the patronage of the French Ambassador. In March a large tour is being scheduled by the Sadler's Wells Ballet.

London Hears Britten Operas And BBC Series

LONDON.—The English Opera Group gave a short season at the Royal Opera House from Oct. 8 to 15, presenting Benjamin Britten's The Rape of Lucretia and Albert Herring.

The British Broadcasting Corporation organized a Brahms-Schubert Commemoration Concert Series with Artur Schnabel, pianist, Joseph Szigeti, violinist, William Primrose, violist, and Pierre Fournier, cellist, participating in six concerts in the Central Hall on Sept. 22, 24, 26 and 29, and Oct. 1 and 3.

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Prague Applauds American Soprano

AT THE PRAGUE NATIONAL THEATRE.

Marguerite Kozenn, soprano of Detroit (third from left) sang the title role in Dvorak's Rusalka in English last month on that famous stage during her concert tour of Europe with Julius Chajes, composer-pianist. In the picture, besides Miss Kozenn, are (l. to r.) M. Jiraskova, soprano; B. Blachut, tenor; Vaclav Talich, opera chief; K. Nedbal, conductor; Dr. R. Stranskj, administrative director; Dr. F. F. Stein, assistant to the Cultural Attache at the American Embassy; Z. Folprecht, conductor; M. Fidlerova, soprano; Mr. Chajes; second row: J. Celerin, basso; Mr. Zollner, stage manager; L. Mandaus, stage director; K. Kalas, basso; J. Gleich, tenor; V. Beonai, baritone; H. Thein, basso and stage director. Miss Kozenn and Mr. Chajes will appear extensively in joint recital in the United States this fall. (Photo by Josef Heinrich, Prague.)

Electric Hour Resumes Season over CBC

Winner for two successive seasons of the LaFleche trophy as "the best commercial program" in Canadian radio, the Northern Electric Hour returned to the air for its third year presentation Monday evening, Oct. 6. In the past the broadcast has been heard over the Dominion network of the CBC but this year it will be presented over the Trans-Canadian network. (The French version again will be heard over the Quebec Regional network.)

Produced by Gordon Forsyth, the program will again highlight the "Forward with Canada" narrations of great Canadian achievements. This year John Drainie, the narrator, will be assisted by other voices, in addition to a musical background, to insure dramatic effect.

Paul Scherman, recently appointed assistant conductor of the Toronto Symphony Orchestra, once more will lead the Northern Electric concert orchestra, with prominent guest artists as soloists.

Jacques Fray First "Classical Disc Jockey"

Jacques Fray, radio's first classical music disc jockey, made his debut over WQXR on Wed., Oct. 1. "Listening with Jacques Fray," the new series features classical and semi-classical music, with incidental comment by Mr. Fray, and will be heard Mons. and Weds., 7:30 to 8:30 p.m., EST.

For his first program, Mr. Fray selected a diversified program of classical music. Recordings heard were the first movement of Mozart's D Minor Quartet, Kirsten Flagstad singing the Liebestod from Wagner's Tristan and Isolde, and a performance of Ravel's La Valse.

During the broadcasts, Mr. Fray related anecdotes and recollections of artists, composers and musical works, experiences which he gained as a concert pianist abroad and in America. Jacques Fray and his partner Mario Braggiotti, gained nation-wide prominence as a duo-piano team in the late 'thirties and early 'forties.

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Hazel Scott Touring

Hazel Scott, pianist, who opened her season at Amherst, Mass., on Sept. 29, includes among her engagements appearances with the Toronto Symphony and the Rochester Orchestra, and concerts in Chicago, Minneapolis, Madison, Fargo, Seattle, Portland, Tacoma, Vancouver, San Francisco, Los Angeles, San Diego, Sacramento, Salt Lake City, St. Louis, Davenport, Grand Rapids, Kalamazoo, Gary, Cleveland, Columbus, Louisville, Norfolk and Richmond. The tour now will be extended through January.

Blaisdell Trio under Aegis Of Claude Barrère

Frances Blaisdell, flutist, and the Blaisdell Trio are under the management of Claude Barrère. Active in radio since 1939, including six years with NBC, where he was in charge of syndicated program sales, Mr. Barrère opened his own offices early this year to enter concert artists' management. The Radio Executives Club has elected him to office for four successive terms. His father was the renowned flutist, Georges Barrère.

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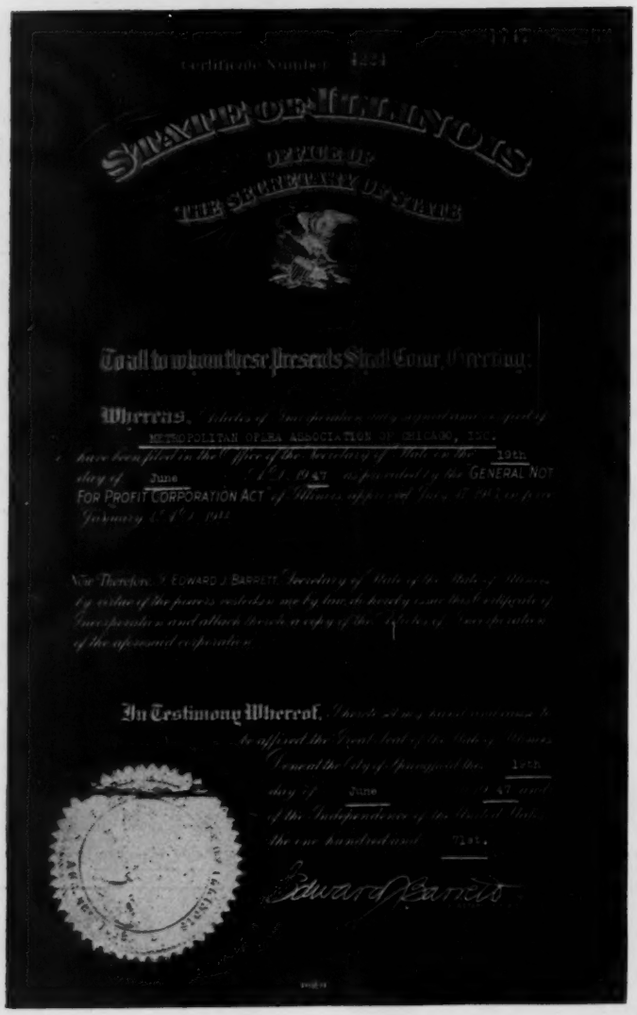
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have been filed in the Office of the Secretary of State on the 19th day of June A. D. 1947 as provided by the GENERAL NOT FOR PROFIT CORPORATION ACT of Illinois, approved June 7, A. D. 1943 in force January 1, A. D. 1944

Now Therefore, I, EDWARD J. BARRETT, Secretary of State of the State of Illinois, by virtue of the powers vested in me by law, do hereby issue this Certificate of Incorporation and attach hereto a copy of the Articles of Incorporation of the aforesaid corporation.

In Testimony Whereof, I hereunto set my hand and cause to be affixed the Great Seal of the State of Illinois, at the City of Springfield this 19th day of June A. D. 1947 and of the Independence of the United States the one hundred and seventy-first.

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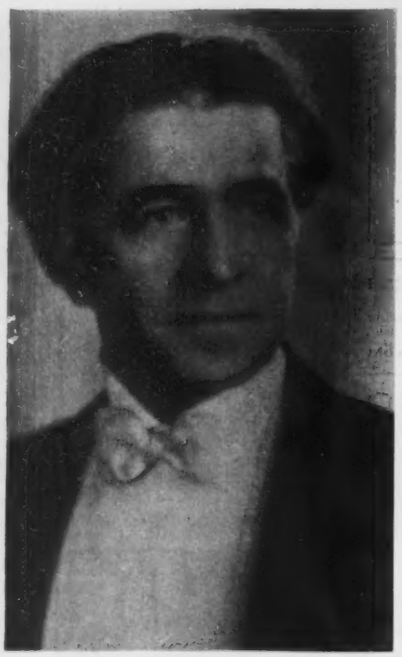

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